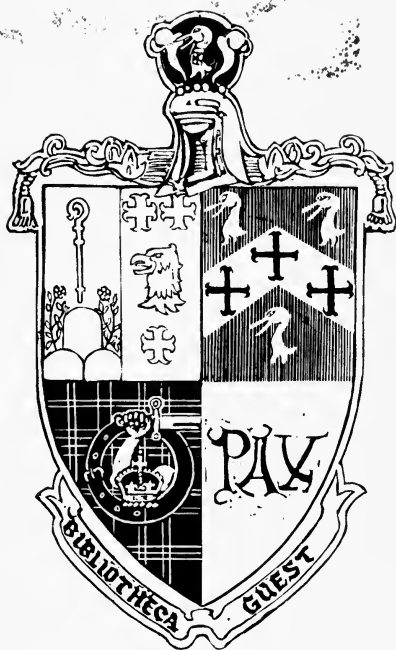




514  
501  
250p

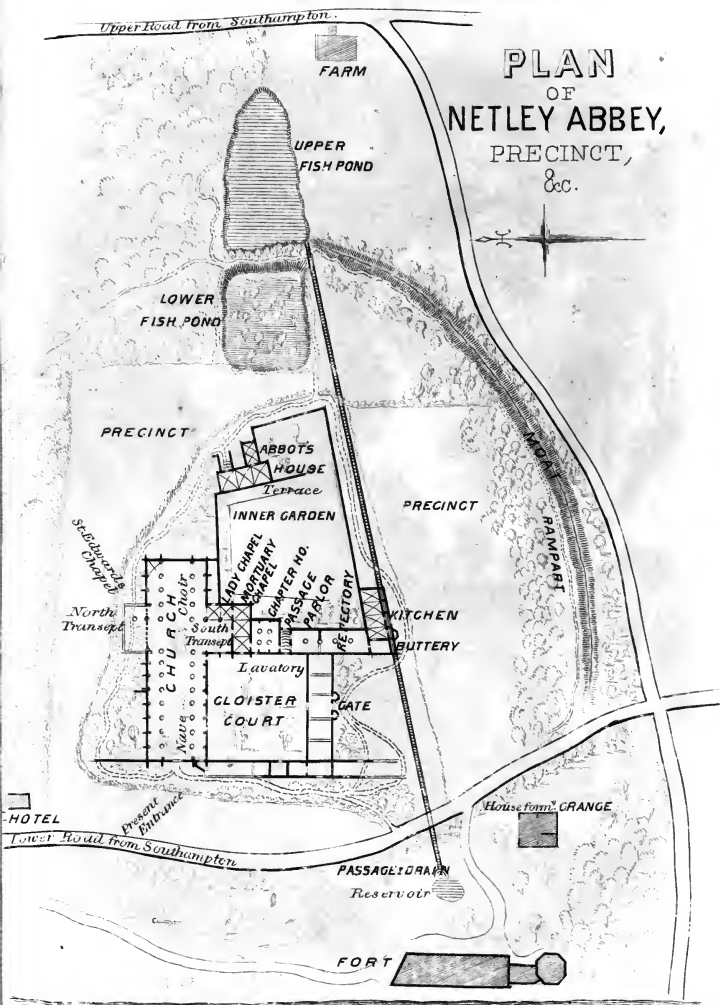




Digitized by the Internet Archive  
in 2007 with funding from  
Microsoft Corporation



# PLAN OF NETLEY ABBEY, PRECINCT, &c.



SOUTHAMPTON WATER

THE STRANGER'S GUIDE,  
OF PLEASURE VISITOR'S COMPANION



View, showing the REFECTORY PARLOR, & looking thro' the PASSAGE & CHARTER HOUSE to the  
MORTUARY CHAPEL, & over them to the SOUTH TRANSEPT Bell Gate, &c. See Plan & Page 151

**NETLEY ABBEY.**

BY PHILIP BRAMMON.

Price 1s. WITH SET OF VIEWS 2s

BY TAPSCOTT & SON, STATIONERS & PRINTER, 15, N. B. ST. LONDON.





THE  
**STRANGER'S GUIDE**  
AND  
*Pleasure Visitor's Companion*  
TO  
**NETLEY ABBEY;**

CONTAINING A  
SUCCINCT HISTORY OF THE BUILDING;  
GIVING THE FULLEST  
**DIRECTIONS FOR EXAMINING EVERY PART**  
OF THE RUIN; POINTING OUT DISTINCTLY  
*The Former Uses of the Apartments,*  
AND CLEARLY EXPLAINING THE  
*ARCHITECTURAL FEATURES.*

BEING COMPLETELY ADAPTED AS A POCKET GUIDE, EQUALLY TO THE  
• PLEASURE TOURIST AND THE SCIENTIFIC ENQUIRER.

---

**BY PHILIP BRANNON.**

---

SECOND EDITION.

*SOUTHAMPTON:*  
PRINTED AND PUBLISHED BY THE AUTHOR.  
1851.

[ENTERED AT STATIONER'S HALL.]



## PREFACE

### TO THE SECOND EDITION.

---

This work has been prepared so as to render it in a most eminent degree a clear, distinct, and complete Guide to Netley. A guide that shall not only point out everything of the slightest interest, but enable the most unlearned visitor to understand the characteristics, purposes, and history of every part of the Abbey.

To attain these ends, an Appendix is given, which contains a condensed and perspicuous view of those points in architecture and monastic institutions which require to be understood in visiting Netley, or which are illustrated by it.

Notwithstanding the account of the Abbey is the most minute and explanatory that has ever yet been published, it forms but an outline of the interesting matter which this noble ruin offers for consideration, and the author is compelled to refer, for minuter details, to the larger volume, now preparing, as the present work is considerably extended beyond the limits originally proposed.

Two other points may be referred to here—that the work is entirely original, and has been, in great part, written on the spot, and that all those one-sided statements and bitter attacks on certain religious questions,

which have been so much the fashion in guides to abbeys, have in this been strictly avoided, so that it may prove to all classes an acceptable "Stranger's Guide or Pleasure Visitor's Companion."

To those gentlemen who have aided the author by suggestions and information, he would here return the warmest thanks, and add that though there has not been sufficient space to embody all the hints he has received in this little publication, he hopes both to publish all these, and whatever facts he may hereafter be kindly favored with, in the larger work, where there will be a more explicit and distinct acknowledgement of such favors.

That the work has already secured the warmest approbation of the public, is proved by the extraordinary and rapid sale of the first edition.

*Southampton, July, 1851.*

# Contents.

---

## PART I.—General Description.

	PAGE
INTRODUCTORY REMARKS -	9
BEAUTY & INTEREST OF THE RUINS	10
Completeness of the Buildings .	11
Beauty of the Neighbourhood -	<i>ib.</i>
Interest to all Classes - -	12

## PART II.—Approaches to Netley.

SECT. I.—ROAD OVER NORTHAM BRIDGE	13
Northam Bridge and prospect from -	14
Claesentum, the Roman Camp .	15
Bitterne - - - -	<i>ib.</i>
Ridgway and Peartree - -	16
Weston - - - -	17
SECT. II.—ITCHEN BRIDGE ROAD -	18
Cross House - - - -	19
Cliff - - - -	20
Netley Hotel - - - -	21
SECT. III.—BY WATER TO THE ABBEY	22
SECT. IV.—VISIT BY MOONLIGHT -	<i>ib.</i>
SECT. V.—EARLY MORNING VISIT -	23
SECT. VI.—Visit to St. Denis and Beaulieu -	24

## PART III.—Historical Outline.

SECT. I.—State of Religion in the District before the erection of the Abbey - -	25
Character of surrounding country -	<i>ib.</i>
Dawn of religion in the district -	26

Decay of religion	-	-	-	27
Revival of religion	-	-	-	28
Advance of Ecclesiastical Architecture	-			<i>ib.</i>
Foundation of St. Dennis Priory	-			29
—————Beaulieu Abbey	-			<i>ib.</i>
—————NETLEY ABBEY	-			30

## SECT. II.—ORIGIN & OBJECTS of MONASTERIES

Conduct and occupation of Monastics, Rise and Peculiarities of the Cistercian Order, &c., continued	-	-	-	31
---	---	---	---	----

## SECT. III.—PARTICULAR HISTORY of the ABBEY

Derivation of the Name, Charters, Names of Abbots				
—Wealth, &c. at the Dissolution	-			35

## SECT. IV.—SECULAR PROPRIETORS, DECAY, &c.

Building of the Fort—Conversion of the Abbey into a Mansion—Sale of the building for materials—Decay, &c.—Celebrated Visitors				38
---	--	--	--	----

## PART. IV.—**Walk over the Ruins of Netley Abbey.**

### SECT. I.—POSITION AND PLAN

- 41

### SECT. II.—MATERIALS, and 'present condition of the structure

- 42

### SECT. III.—FIRST VIEW OF, AND ENTRANCE TO THE ABBEY

Mutilations of the Abbey	-	-	46
--------------------------	---	---	----

### SECT. IV.—INTERIOR OF THE CHURCH

The West Window	-	-	-	<i>ib.</i>
The Vaults, Crypts, &c.	-	-	-	48
THE NAVE	-	-	-	49
The North Aisle of Nave	-	-	-	<i>ib.</i>
The South Aisle	-	-	-	50

THE SOUTH TRANSEPT	-	51
SECT. V.—THE LADY CHAPEL	-	53
THE CHANCEL	- -	54
The East Window	- -	56
The Turret Staircase	- -	57
The Sacristy, Library, Scriptorium, &c	-	58
The TRIFORIUM or Cloister Gallery	-	<i>ib.</i>
THE PAST, PRESENT, AND FUTURE.		
Netley Church	- - -	59
SECT. VI.—THE MORTUARY CHAPEL or Chapel for the Dead	- - -	61
SECT. VII.—THE CHAPTER HOUSE	-	63
SECT. VIII.—THE CLOISTER COURT	-	64
THE LAVATORY	- -	66
THE PASSAGE	- - -	67
SECT. IX.—THE REFECTORY or Dining Hall		<i>ib.</i>
The Parlor	- - -	68
The Buttery	- - -	69
THE KITCHEN	- -	70
The Subterranean Passage	- -	<i>ib.</i>
The Inner Garden	- - -	71
SECT. X.—WALK ROUND THE ABBEY		<i>ib.</i>
The West Front	- - -	72
The Prison	- - -	<i>ib.</i>
The ancient Principal Entrance, Almonry, Hos- pittaller's rooms of the Abbey	-	<i>ib.</i>
The State Rooms of the Mansion	-	73
THE ABBOT'S HOUSE	- -	<i>ib.</i>
The East Front of the Church	-	75
The Chapel of St. Edward	- -	<i>ib.</i>
The Stables and Servants' Rooms of the Mansion		<i>ib.</i>

SECT. XI.—WALK TO THE FISH PONDS AND	
MOAT, &c.	75
The Fish Ponds	<i>ib.</i>
The Moat	76
SECT. XII.—THE FORT	77
RELICS OF THE ABBEY	<i>ib.</i>
SECT. XIII.—Quotations from Walpole, Bowles, & Keate	79

## APPENDIX.

### Explanatory Remarks on Architecture and Monastic Structures.

Importance, utility, and pleasure of a little information on these subjects	81
SECT. I.—Distinctive differences of the classic orders	82
Gothic Architecture and its leading principles	84
Explanation of architectural terms used	85
STYLES OF GOTHIC ARCHITECTURE	87
Rounded Gothic or Norman Style	<i>ib.</i>
EARLY POINTED or EARLY ENGLISH	89
(The style in which Netley was built.)	
Middle or Decorated Pointed	90
Late or Perpendicular Pointed	91
Debased or Elizabethan, (in which were made the alterations converting the Abbey into a mansion)	92
SECT. II.—ARRANGEMENTS OF ABBEYS	93
Their real objects	<i>ib.</i>
Parts of a Monastery explained	<i>ib.</i>
Names of Officers in a Monastery explained	95
CONCLUSION	<i>ib.</i>



# PART I.—GENERAL DESCRIPTION.

---

## INTRODUCTORY OBSERVATIONS

### ON THE

# INTEREST AND BEAUTY OF THE RUINS

### OF

## NETLEY ABBEY.

---

The Abbey of Netley, though its beauties have not been so widely celebrated or so extravagantly lauded as those of Tintern or Fountains, is yet, taken altogether, no less worthy of public attention. The character of the edifice itself, its hoary hue, its venerable aspect, its rich mantlings of ivy, and the interesting features which accompany it, combine to offer a fund of enjoyment to the refined and contemplative mind, such as is seldom surpassed. The associations of the neighbourhood, and the proximity of Southampton, add to its interest, and after indicating the leading attractive features in this monument of departed piety, and the roads by which it is approached, we shall have incidentally in sketching its history to remark on the town and district in general, to make our relation the more perspicuous before proceeding to a minute description of the Abbey itself.

To the visitor to Southampton, Netley Abbey is indeed the chief object of Ecclesiastic Antiquity; and to many persons who will not be satisfied with

scenes of ordinary character, it is of more interest than all other attractions beside. St. Denys, the most ancient of the monasteries of this neighbourhood is removed, with the exception of a solitary fragment, once the east end of the chapel; and Beaulieu is now almost demolished, the former refectory of the Abbey being converted into the Parish Church. But Netley, though in a state of unchecked ruin, has not been pulled down to any great extent; and the

“Mouldering Abbey’s ivy vested walls”

still rear their venerable crests—unmarred by the desecration of those modern patchings up of sacred piles, by which the violated temple is too often made to serve the purposes of stables and kennels. Yet it is not in the beauty of the ruins only that their importance consists, it is in their *completeness* that they have a still stronger claim on the attention of the intelligent visitor. Though now the tall ash and sturdy oak rise in lofty grandeur from the midst of deserted courts and roofless apartments, and their saplings spring from the sides and summits of the riven walls,—and though luxuriant herbage covers the floors, and invests the piles of rubbish and ruin—and though the walls and arches are waving at every part with fern and wallflower, or are wrapped around with impenetrable masses of ivy—still, the stranger may trace out each portion of the structure and recognise the several apartments, and

their original applications. And thence by a little effort of thought, he may arrive at a clear comprehension of the most prominent arrangements of the monastic life, which we shall endeavor to illucidate in passing. Thus, though there are several ruins that surpass those of Netley in magnificence, in preservation of detail, and in the entireness of the church, yet we know of none that equals it as an example of the disposition and character of the several portions of a monastic structure.

Again, in another respect, Netley Abbey surpasses many other ruins, and will bear comparison with some of the most celebrated, in the beauty, interest, and varied combination of surrounding charms: the neighbouring woods—the fertility of the soil around—the fort below—the delightful beach—the ample bosom of the Southampton water, glittering with sails, and losing itself on the north in its tributaries the Itchen and the Test, and to the south in the Solent Channel; while the town, spires, and shipping of Southampton—the richly wooded slopes of the New Forest, with its mansions and villages—the little peninsula and fort of Calshot and the blue hills of the Isle of Wight—crowd every catch of the prospect with delightful objects of contemplation.

How long so e'er the wanderer roves, each step  
 Shall wake fresh beauties, each short point present  
 A different picture, new and yet the same.

Now that the strife of party which resulted in overthrowing the monastic system in this country has been long overpast, and its palace temples have one by one been reduced to ruin, and too often destruction; even its bitterest opponents seem capable of contemplating with a thrilling interest the few mouldering, yet beautiful piles that remain. All indeed seem desirous of forming a clear idea of these institutions, as they must have been in their pride—when first

the art was known

By pointed aisle and shafted stalk,  
The arcades of an alley'd walk,  
To emulate in stone;

and when too that new-born architecture, so rich and magnificent, was ushered into the world as the hand-maid of a form of religion that held the most sovereign sway over the minds, bodies, and affairs of men. No place then will better than Netley enable the wanderer to summon to the imagination pictures of monastic life, when living devotees raised their voices in

the chancel tall;

The darkened roof rose high aloof

On pillars lofty, and light and small.

The key stone that locked each ribbed aisle

Was a fleur-de-lis, or a quatre-feuille;

The corbels were carved grotesque and grim,

And the pillars with clustered shafts so trim;

With base and with capital flourished around,

Seemed bundles of lances which garlands had bound.

---

## PART II.

**APPROACHES TO NETLEY.**

The visitor to the Abbey has not to calculate on traversing a long and dreary road before arriving at the end of his journey. On the contrary, whichever way he may choose for reaching Netley, he will find the interval rife with interest, and rich in the softest features of landscape beauty.

At present we need only observe two lines of road, those over Northam and Itchen Bridges; and by securing the hours when the tide serves, the place may be approached by water, offering a most delightful aquatic trip. Those who can make it convenient should take one road in going to the Abbey, returning by the other; or go by a boat and return through Weston, Pear Tree Green, and Northam, but where there is no time to spare, the visitor should go and return by the Itchen Bridge, and the lower road or "footpath" as it is called.

**I.—The Road over Northam Bridge** turns to the right from the corner of the Fair-field. The open lands on the left by their name "St. Magdalen's," corrupted into "Marland's," recall the time when every spot and object obtained a consecration to some sainted hero of the Christian faith. Near this we stand over the Dorchester Railway Tunnel, and passing a little way down the road the east entrance to it opens, and the railway runs parallel to the highway on the right in the bed of the old canal, and on the other side of it appear Trinity Church and the Penitentiary.

Our road is next carried over the London rail-

way by a fine brick viaduct, which affords delightful views of the town, the rail, the Bittern hills, and the river Itchen, with a catch of St. Denys Abbey, almost buried in the trees.

**NORTHAM BRIDGE** is soon reached; it is boldly constructed of timber, and having a very sharp rise, in passing over it a delightful prospect is obtained, to which we invite particular attention.

Looking back to the town, on the left hand are the dark coal wharves, ship yards, and factories of Northam; generally with a crowd of shipping lying close below the Bridge. The buildings in the town rise with a beautiful grey effect over the railway and the viaduct. With a tourist journeying to view the ruins of a temple of a former age, the eye naturally rests on the religious structures of his own: and first, the humble campanile of St. Mary's just rises above the surrounding habitations and the trees of the Deanery; then the spires of Holyrood and St. Michael's, next the high roof and Corinthian bell turret of All Saints, and below it the steeple of Trinity Church, and near them the elegant Gothic pinnacles of the new Methodist Chapel; then on the higher land, behind the lofty chimneys of the railway coke ovens, and over the Infirmary and suburb of Newtown, appear the tower of St. Peter's and the pinnacles of St. Paul's; to this succeed Bevois Valley and Hill, over the railway embankment across the Itchen, and amidst rich masses of wood appear Bevois Mount, Portswood House, with other seats, and the spire of Christchurch. The river is truly beautiful if viewed at the fortunate moment of high tide, and broken by a little green island against the projecting point which receives the east abutment of the bridge. Here stands Bittern Manor House, occupying the site and partly built with the remains of the ancient Saxon buildings which were formed within the Roman Camp of Clausentum.

Beyond this and to the south-east range the Bittern hills, with a most captivating alternation of wood, clump, and undulating field. Pear Tree Green crowns the hill on the south—the Church half buried in trees, and the new Chapel a little distance from it.

Proceeding on our way, after reaching the east bank, we soon find on our right the remains of the ditch to the inner camp of CLAUSENTUM, the other portion on the left being hidden by the pleasure grounds of the Manor House; and some way further on, the rampart and ditch to the outer camp, appearing on both sides of the way, that to the left being embosomed in copse and plantations. The foot of the hill is soon reached, with the pleasant lodge cottage of Chessel House on the right. In going up the ascent, magnificent oaks and other timber trees overhang the road on either side, and caught between their trunks beyond the pretty vale on the left, Midanbury House, a plain structure, stands at the head of a finely undulating lawn, scattered with noble forest groups. Presently Chessell Houses rises beautifully on the right, and the summit of the wooded ridge before us is marked by several pretty villas peeping from between the trees. We may here pass through a secluded lane, or complete the ascent of the hill before turning to the right, when leaving the village of Bittern and the Botley road behind us it opens to Ridgway Heath, called by the country people, Freemantle's Common, a most delightfully retired spot, purple

with "heather bell," and sheltered by the plantations of surrounding villas. Half a mile further we reach an ancient, fondly cherished pear tree, giving the name to a wide green, in the centre of which stands Jesus Chapel. This is overhung with venerable oak and yew, and was built in the reign of Queen Elizabeth, partly with the materials of Clausentum. Near it is Pear Tree House, and in the little dell beyond, the hamlet of Merry-Oak.

The people of this locality in years by-gone, used to meet for dancing and merry-making round an ancient oak, that now in desolation lifts its scathed, leafless, blasted, and shivered branches on high.

As the visitor crosses the green he can gaze on the magnificent prospect it affords of Southampton with its rivers and estuary, spread out beneath him in all the charms which a combination of beautiful objects, invested with the softest atmospheric tints can offer to the beholder; and we regret that our space does not admit of particularising the varied parts of this enchanting view.

It will be enough to state that at the foot of the quick descending lawns and woods before the spectator, is seen the Itchen winding gracefully—every boat and vessel floating on its waters; the Docks and every ship yard and factory on its banks being clearly distinguishable. Then the eye commands at a glance the beautiful position of the town and its immediate environs, on an ample point of land gently sloping from the water—crowded densely with buildings at its extremity; then houses mixed with trees above, the town blending with the country by villa and wood, cottage and field, until the eye loses itself amidst



rich and varied rural scenery. Beyond this the eye is caught by the bright waters of the estuary and the river Test; the wooded and heathy heights of the New Forest fading away into bluer distances until they mix with the horizon.

The visitor can now either descend through the picturesque village of Itchen, and observe its cottages and gentlemen's seats, or turn to the left of the Independent Chapel by a lane that meets the Itchen Bridge road. Here he could take the road described below, but we shall now conduct him to the left by the upper road, through the newly built village of Woolston. At the lodges of Weston Grove a pleasing scene opens—a beautiful sheet of clear sparkling water known as “The Miller's Pond,” with clumps of luxuriant trees, backed by the irregular slopes of a wild, hilly, em-purpled heath.

Ascending the hill to the right, the most gratifying route, instead of taking the regular way to Netley by the Farm; will be before reaching this road, to turn again to the right, and descend through the village of Weston. It would be scarcely possible to find a spot more delightful than this. Miss Mitford has written perhaps her sweetest piece in its praise, and says,—

We might as soon describe a dream,  
As tell where falls each golden beam;  
As soon might reckon up the sand,  
Sweet Weston! on thy sea beat strand,  
As count each beauty there.

Hills, which the purple heath bell shield,  
 Forest and village, lawn and field,  
 Ocean and earth with all they yield  
 Of glorious or of fair.

The highway is presently crossed by a viaduct which carries a private road round the Chamberlayne estate. The design is a chaste and elegant composition in Grecian Doric, and forms an extremely beautiful scene with a neighbouring obelisk, the rich sward and swelling grounds, and the full foliage of the adjoining clumps and plantations, while the Southampton water and the New Forest appear to great advantage in the distance.

The rural village of Weston is soon reached, embowered by lofty plantations—its pretty cottages, with well trimmed gardens, and tall yew and walnut trees—and rendering this sweet spot still more secluded, is the other viaduct to the private road just below, constructed in the form of a bold Tudor arch, and succeeded by the dark shadows of a high arching grove. Emerging from this, the visitor will find himself on the open beach at about half a mile from the Abbey, which he will reach by the road next described.

**2.—The Itchen Bridge Road,** and lower road, or “Footpath,” as it is still called, though converted into a smooth carriage way, is, as we have said, the shortest way of reaching the Abbey. From the High Street, just below Holy-

rood Church, Bridge Street turns off to the east; the continuation of it is called Bernard Street and Bridge Road, and conducts straight to the Floating Bridge. Before crossing, however, if the visitor has ten minutes to spare, he should walk a few yards beyond the turning to the Bridge Toll House, and see the CROSS HOUSE, a mediæval relic, and interesting, though simple enough in its construction. It consists of two walls crossing and supporting a conical roof. It was the old ferry house, when the ferrymen of the opposite village of Itchen formed a kind of corporation, who annually went through a species of doing homage to the Southampton Corporation for the right of landing passengers on this side. The origin of it is disputed, some ascribing it to the municipality, and others to the legacy of a lady who was said to have lost her life by a cold caught when waiting for the ferry boat.

In referring to the Floating Bridge, justice requires us to state that for a very long period the Floating Bridge Company have failed in maintaining the regular communication by the Steam Bridge, and have superseded it by an ordinary ferry. If it should so happen at the time of our readers visit to the Abbey, and he should desire to take this road, yet proceed in a vehicle, he will be able to get one at the Cliff Hotel, pointed out below. We believe, however, that from recent proceedings in Parliament, the working of the bridge will be ere long permanently secured.

In crossing the river, whether in a boat or the bridge—the most delightful views are displayed of

the neighbouring shores. Few ports indeed, present such a happy combination of the bustle of manufactures and commerce with the charms of rural and river scenery.

On reaching the opposite side, the village of Itchen is to the left, rising on the hill side, with villas, cottages, trees, and gardens sweetly intermixed. To the right is the Cliff Hotel, with small portions still left of "The Cliff," which was a very high gravel bank springing abruptly from the beach, and enveloped in brushwood, copse, and lofty oak trees; nearly all of it is now, however, removed for ballast, and, in a rather churlish spirit, the proprietor has even shut out the public from the harmless walk on the beach. Passing the Hotel, the first turning to the right is the lower road, or, "Footpath" to Netley, and hence the visitor should ascend the bank on the right, and from some remaining point of the cliff enjoy the view of the Docks, which here are seen extended beneath the eye—the tank and pumping engine house tower—shears, warehouses, and shipping—all appearing distinctly, backed by the grey buildings and spires of the town. Pursuing the road—a pretty catch of the Southampton water and the New Forest, with the village of Hythe, opens before us, and we soon gain the open beach of Weston, having a broad fresh green on the one hand, with a wide stretch of clean shingle, glittering with the golden horn poppy on

the other. The grounds of Weston Grove rise pleasingly on the left. Near the village, where the road crosses the green, a fisher's hut, constructed of rough oak posts and roofed with sea weed, with generally an abundance of fishing materials and boats, give great interest to the scene. A field beyond this has been raised to importance from a discovery of a great number of Roman coins. And now we soon reach the sylvan masses of West Wood, whose hazel copse and wind blown beech, oak and elm enshroud the object of our journey, and leaving the beach, the road winds amidst them, ascending a gentle acclivity.

NETLEY HOTEL is on the left of the ascent, and is a neat Elizabethan building, just erected by G. Hunt, Esq., of Southampton; and here we must remark how much the public are indebted to this gentleman, who has, at a considerable expense, put a stop to the wanton mischievousness of certain classes of visitors, whilst he has improved the access to the spot, and consulted the general convenience of the public desiring to enjoy these beautiful ruins.

From this point we first gain a view of the Abbey, just peering through the wood, whilst between the trees on the right, at the foot of the wooded slope, its garden wall just washed by the tide, is seen THE FORT, (now the residence of the gentleman we have above referred to,) and in the distance Calshot and the Isle of Wight. A few yards further on is the entrance to the Abbey Church.

**3.—By Water to the Abbey** will be found a most delightful way of reaching it; of this too Miss Mitford writes—

How pleasant 'tis to tempt the breeze,  
And on these smooth, undangerous seas  
In mimic danger ride.

or when all but perfect calm reigns over this beautiful estuary,

Upon the glassy wave to glide,  
Scarce conscious of the gentle tide  
That ripples still the boat beside,  
So silent and so fair.

And when, in the words of Mason, the barks resting on the bosom of the waters,

With languid streamers and with folded sails  
Float in a lake of gold; the wind is hushed,  
And to the beach the slowly lifted waves,  
Creeping with silver curl just kiss the shore  
And sleep in silence.

It will be needless for us to enlarge further in this place on the views which are gained by this trip, of the town, the docks, and the opposite banks of the water. The difficulty will of course be in choosing the right time of tide; but this, if secured, allows of a very comfortable landing, which is generally just below the Fort, where a green lane to the south of it, conducts into the carriage road to the Abbey. This is just outside the ancient entrenchment, which served alike to guard, seclude, and define the sacred retirement of the Abbey precinct, (see map.)

**4.—A Visit by Moonlight.** It may be perhaps thought almost superfluous to add, that numerous parties choose a fine moonlight night as the best time for visiting these mouldering yet majestic remains. If such an opportunity should be available, it would indeed be unwise

to let it slip, for a visit to Netley by moonlight is one that will dwell on the memory with an ever freshening vividness, so long as it is capable of recalling any images of the past. At such a season, the lines describing another ruin equally celebrated, written by a poet whose power in realising natural scenery is scarcely surpassed, become most beautifully applicable—and therefore, we trust, the alteration of the names will not be deemed an unjustifiable liberty.

If thou wouldst fair Netley view aright,  
Go visit it by the pale moonlight,  
For the gay beams of lightsome day  
Gild but to flout the ruins gray.  
When the broken arches are black in night,  
And each shafted window glimmers white;  
When the cold light's uncertain shower  
Streams on each ruined arch and tower;  
When buttress and buttress alternately  
Seems framed of ebon and ivory—  
Then go, but go alone the while,  
To view St. Edward's ruined pile.

5.—Lastly:—we would address ourselves to those visitors whose religious feelings and intellectual cultivation lead them to seek for the highest and purest enjoyment of these relics. The giddy crowds that now resort hither on every fine day—render it next to impossible to allow the thoughts to expand in improving contemplation on the eventful history of these ruins. To such, we would say, visit Netley early in the morning—before ten o'clock, whilst the sward and waving wall plants are yet sparkling with the dew drops, and no sounds strike the ear but the songs of the feathered tenants of this temple, who still praise God tho unconsciously where once his servants offered intelligent homage. Or not less would we recommend a visit when wild or wintry blasts sweep round the shattered walls, and through the waving trees above, as if in the swelling tones of a solemn dirge over the graves of the departed worshippers.

---

## A VISIT TO ST. DENYS AND BEAULIEU.

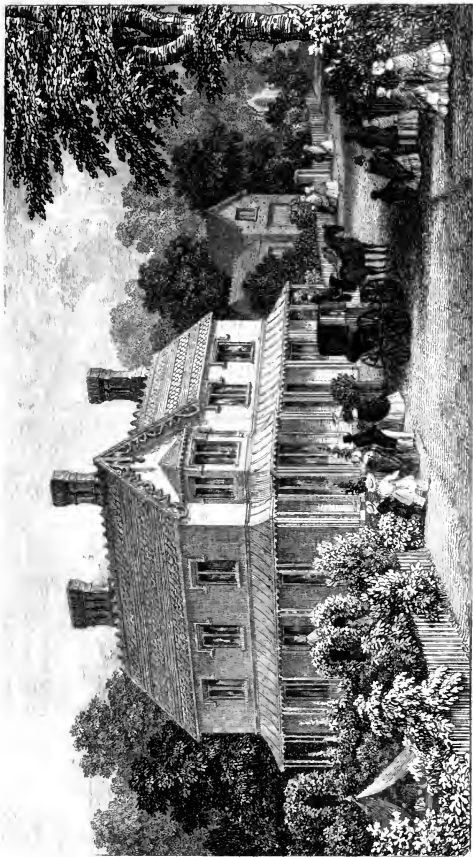
If the stranger to Southampton have time he should visit these remains. The first of these is interesting on account of its instrumentality in the revival of religion in Southampton after the conquest, and the latter, as the parent monastery to Netley, is closely associated with the subject of our work.

The fragment of **ST. DENYS PRIORY** stands near the village of Portswood. From Above Bar Street, pass through Bevois Valley and up Bevois Hill, enjoying the prospect it affords of the Itchen, &c. Here the rambler may take the new road to the right, which is conducted near the river banks, or pursuing the old highway, will be pleased with opening prospects of rural scenery, a succession of villas, cottages, and orchards, and the overhanging plantations of Portswood House. Some way beyond its lodge gates turn to the right, and descend to the farm of St. Denys; passing through the farm yard the solitary fragment of the Chapel is seen standing in a piece of garden ground. By the beds of the ancient fish ponds, reach the village of Portswood and Woodmill, and return by the high road.

**BEAULIEU ABBEY** in the New Forest, is distant about five miles from Hythe on the west side of Southampton water. There is a regular ferry from the Quay, and good carriages are always in readiness. The road will be found delightful, and notwithstanding the havoc of past ages, there will be much to repay examination.

Though great part of the buildings have been destroyed, the position of the largest portions can be traced out. One part was converted into a mansion by its secular proprietors, but this from various incongruous additions has lost every thing of an abbatial character. The Refectory is used as the Parish Church, and there is enough left of the Chapter-house to perceive how exquisitely beautiful its original architecture must have been.



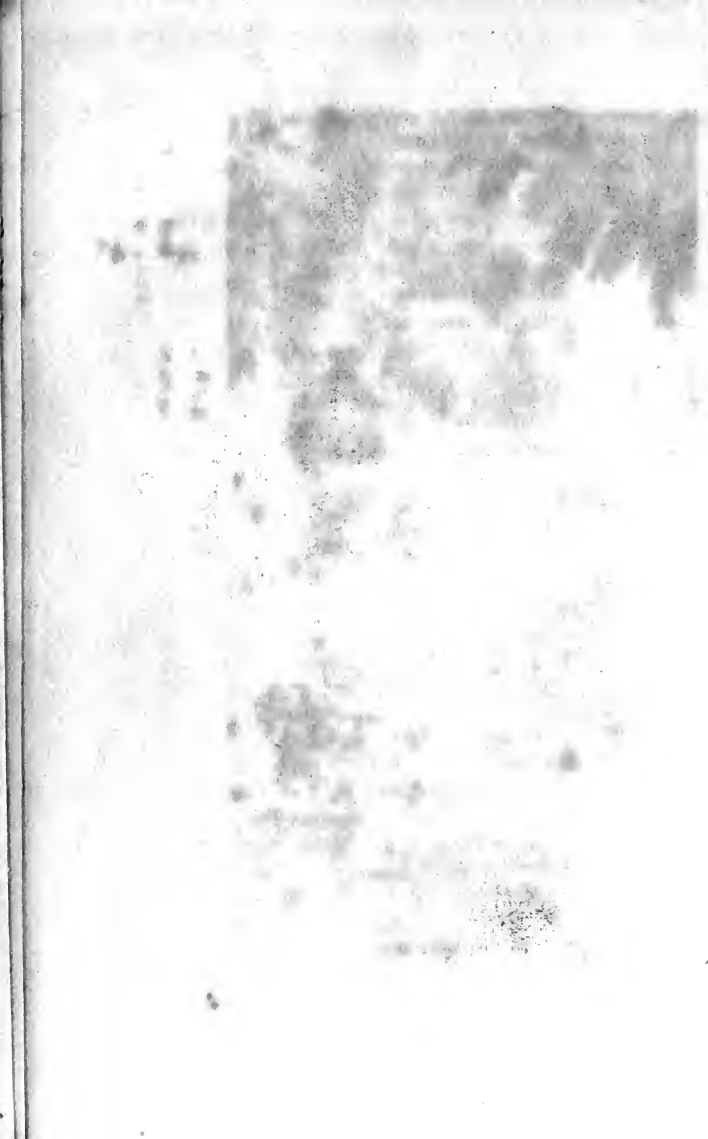


## NETLEY ABBEY HOTEL & BOARDING HOUSE

*Conveniently situated about 2 miles from Southampton & 180 yards from the Abbey & commanding*

DELIGHTFUL VIEWS OF SOUTHAMPTON WATER, THE NEW FOREST, CALSHOT CASTLE, THE SOLENT SEA & THE ISLE OF WIGHT.

*This Hotel affords ample accommodations for those who desire to lodge near the Abbey—Arrangements made for Pleasure Parties —— Spacious Stabling & Coach Houses—Refreshments of the best kind at moderate Charges.*



## PART III.

### THE HISTORY OF NETLEY ABBEY.

#### SECTION I.

#### **State of Religion in the District**

##### BEFORE ERECTING THE ABBEY.

The country immediately in the vicinity of Southampton, though not marked by any great, bold, or rugged elements of scenery, though utterly without mountain peak or beetling crag, and equally foreign to the tumbling cascade or the furious breakers, is nevertheless so strongly invested with charms and advantages peculiarly its own, that throughout the historic ages of our country it has captivated alike the military conqueror ambitious of dominion, the barbarous pirate rabid and truculent after plunder, and the merchant seeking the most advantageous sea port for traffic. But it seems more especially to have recommended itself to the religious of the middle ages, as affording the most delightful localities for pitching those tabernacles for worship and self denial, which notwithstanding the obloquy that has been heaped upon them, were indisputably instrumental to the rapid and solid advancement of religion, learning, civilization, and liberty.

In looking through the records of the past, the enquirer will find abundant indications of the existence of South-

ampton from time immemorial ; and the very silence of history as to the exact time of its first formation, proclaims its venerable age more distinctly than written words could have done, whilst the legendary scraps of Geoffry and Ross are evidently but the cullings of the tales that floated amongst the people in respect to this ancient place.

When the Romans formed their road from Porchester to Winchester, they too, by the course they adopted, bore silent testimony to the importance of this place. Leaving the district of Netley to the south-west, their road swept towards Southampton, and their camp Clausentum was constructed on the point of land formed by the west bend of the river Itchen, immediately opposite Northam and Bevois Hill. Here these hardy warriors did not omit providing means of worship according to their customs, as appeared by the remains which were dug up during the building of Northam Bridge.

But when the beams from the Sun of Righteousness, struggling through the darkness of those early ages, at length reached and shone on the souls of our energetic Saxon forefathers, it was not long before religion reared its fanes amongst the warehouses of the merchants in the town, and amidst the rich luxuriance of the neighbouring vales. Even Redbridge, at the head of the estuary of the Test, was possessed of a thriving monastery, of which not even a trace now remains, and where in this day of religious profession there is neither church nor chapel to vindicate the sincerity, or cherish the growth, of the piety of the inhabitants.

But that peace which happily belongs to our times, and that security which has for centuries preserved us from the desolating descents of foemen, were not then enjoyed by the people ; and when the pirate sea kings of Norway and Sweden conducted their barbarous fleets to our shores, these fierce Pagan warriors not only revelled in pillage, exulted in the massacre of every age and sex, triumphed in the conflagration of the places they had sacked, and sacrilegiously stript the churches and con-

vents of their consecrated vessels and enrichments, but strove to gratify their impious heathen jealousy, by directing more than usual of their ferocity, devastation, and insults towards the scenes of a worship they did not understand, and towards the temples of a God whom they knew not either in name or spirit. And as the Anglo-Saxon, long settled in a rich and fertile land, and occupying it for a considerable time in comparative peace, seemed partially to have forgotten the warlike ardour of his native country, in his steady pursuit of successful agriculture and commerce—to have practically converted the sword into the ploughshare—these barbarous invaders had a prey that, in too many instances, was too easily secured. Invited by the calm security and ample accommodation of its beautiful harbour, tempting in the riches of its diligent merchants, and by the prosperity of its religious houses, its good fortune its bane, Southampton attracted the cupidity of these marauders, and by repeated descents, suffered to a greater extent than any other place—pillage, massacre, and fire being again and again its bitter experience. At length Canute, triumphant over the English, making Winchester his capital, and Southampton, of course, his seaport, it was delivered for some centuries afterwards from the evils of invasion. That monarch himself becoming religious, turned reprover of others' vices, and on the beach, looking towards the site of the future Netley Abbey, is reported to have reprimanded the flattery of servile courtiers in the most histrionic style.

Thus through the multiplied ravages of the Danes, followed by a period of unsettled government, prior to the establishment of the Norman dynasty, religion, or at least its outward observances, had been almost abandoned in many places, until it was difficult to procure properly qualified persons to read the services in the parish churches; and it would appear that at Southampton all the religious edifices had been neglected, and that some had even fallen into positive desuetude and decay.

But as in the natural year the cold, withering, and denuding blasts of winter are succeeded by the genial warmth

and bright sun of the advancing seasons, so in the cycles of historic time the eras of devastation, calamity, and irreligion, are followed by more rapid advances in religion, learning, and prosperity. From the end of the 11th to the commencement of the 16th century, comprehending a period of considerably more than 400 years, religion itself, and still more the arts, sciences, and literature connected with it, and still more its influence over the property, laws, and institutions of Britain, through its then prevailing outward embodiment, the Roman Catholic Church, rapidly advanced, until the vast accumulation of wealth and power, more than the defects of that church, exciting the cupidity of some, and provoking the hostility of others, brought about its downfall; and in its ruin we have too much reason to regret that much of what was good was destroyed; and that in the majority of cases the spoil of the church was applied to even worse purposes than those alleged in excuse for its seizure.

But one of the most remarkable features of this interesting period, was the progress of Ecclesiastic Architecture, which advanced with a rapidity almost unequalled in the history of the world. Each century introduced not only great improvements, but a positive new style of Architecture; each marked by peculiar excellencies and beauties distinct from all others, and we shall endeavour in the appendix to this work to make the leading distinctive principles and marks of these styles familiar even to those who have not previously read on the subject.

In these ages then the town and neighbourhood of Southampton were once again planted with temples to the living God, and incense from the altar, and sweetly solemn strains of Psalmody, mingled with the voice and incense of nature to the praise of the Most High, from her sweetest scenes in the deep retirement of her forests, on the windings of her peaceful rivers, and on the rich banks of her seaward bays, where the tall spires and pinnacles beacons the mariner alike from the dangers of his earthly and eternal career.

King Stephen, with Henry II, John, the three Edwards, and Henry IV, V, and VI, took considerable interest in Southampton; and from hence were embarked a great portion of the armies which were employed in the French Wars. During these reigns the fortifications of the town were greatly improved and strengthened, a measure necessitated by the severity of some Gallic reprisals, and the threatenings of others, but notwithstanding the immense expenditure in preparations for defence, and loss and sufferings by attacks on the town, numerous ecclesiastical foundations arose and were preserved from the calamities of the times.

As it is not our purpose to give a general history of Southampton in this place, but only to offer such remarks as will best clear up our subject, we shall now very briefly view the events connected with the foundation of the Abbey, referring the reader to the "Stranger's Guide," and "Picture of Southampton," for particulars respecting the town and neighbourhood generally.

The first important monastic institution was that of St. Denys, or St. Dionysius, which was founded in 1124, by a small body of Black Canons, who selected a lovely spot on the west bank of the river Itchen, about  $1\frac{1}{2}$  miles from Southampton, adjoining the present village of Portswood, and within a short distance of Clausentum, on the opposite bank of the river. They applied themselves with diligence to the restoration of public worship in the town, daily resorting to the churches, and forming choirs after the manner of cathedrals. With pious earnestness they laboured for many years without regarding the splendour of their own habitation, as the architecture of what remains proves it to have been erected about the middle of the following century.

In the beginning of the 13th century some Cistercian monks landed from France, and obtained for their set-

tlement a sequestered site in the heart of the New Forest, and at the head of a beautiful creek which wound its graceful course to the Solent Channel, half way between Calshot and Hurst Points. The name given to this new settlement was exquisitely graphic, being "Bellus Locus," the pleasant place, which modified to a Gallic orthography became "Beaulieu," and is now generally pronounced as if spelt *Bewley*. Here they built themselves a magnificent Abbey, which though almost destroyed, still offers some of the most characteristic passages in its style of Architecture. How benign their influence must have been—how consolatory, healing and civilising in a district where the barbarian passion for hunting, had violated so many rights, broken up so many homes, and inflicted such dire injuries on the rural population.

The Monks of Beaulieu extended their influence with rapidity, and prospered to such an extent, that in a few years they dispatched a new colony, who formed the fraternity, and raised the beautiful fabric of NETLEY ABBEY.

Having thus briefly pointed out the principal foundations of the district, connected with the objects of this work, we must leave the reader to picture for himself the numerous hospitals, houses of different orders of monks, &c., which were so generally scattered through the country in that age, and of which so large a portion existed in this locality. It will be enough to say that amongst others there were an Hospital for Lepers, and a large Grey Friary at the south east part of the town of Southampton, Godshouse Hospital and chapel for aged persons, closely adjoining, and which still remains, with other charitable and religious foundations.

Writers on this subject, allowing themselves to become too much the exponents of partizan feelings, are wont to palliate and sometimes even to applaud the criminal injustice which destroyed these institutions, on the ground that the evils which existed amongst them were of such intensity and magni-



tude, that none but the severest cauteries could remedy them. But notwithstanding the optimism with which we endeavour to regard such events, we can never look at the wanton destruction and utter perversion of these establishments, and the misapplication of their property, otherwise than with feelings of deep regret. And we feel too somewhat of indignation at the inconsiderate hatred of sectarianism, which will rest at nothing short of the entire defamation of its opponent, and the complete destruction of the object of its antipathy. These institutions ought to have been preserved, but subjected to the most searching reform, with the alteration of such rules as were clearly antagonistic to enlightened religion, morals, and philosophy. And we must add, without regarding the positive denial with which our statement will be met by the prejudiced, that Monasticism, with certain conditions of reform, is certainly as compatible with Protestantism, when earnest and sincere, as with Roman Catholicism.

But as there is not in a work of this size sufficient space to allow the discussion of the monastic system, we shall conclude this section by earnestly soliciting the reader to put forth the power of his imagination, to realise, in his own mind, the state of the Abbey at different epochs—peopled with its successive races of tenants—at length deserted, and ultimately reduced to a crumbling ruin; not indeed without its use, and still capable of assisting the pure mind to reflect profitably on the changes of human things, the resistless progress of time, and the certain temporal destruction of men and their works.

---

## SECTION II.

### Origin and Objects of Monasteries,

RISE and PECULIARITIES of the CISTERCIAN ORDER, &c.

The ordinary reader, anxious to obtain an impartial view of monasticism, will find it extremely difficult to procure such unvarnished statements as would enable him to arrive at a just apprehension of the actual characteristics and workings of

the system. Garbled and one-sided representations will meet him at every step of the enquiry. On the one hand, all is surrounded with a halo of extravagant praise and superhuman sanctity—on the other, it is equally invested with the bitterness of sectarian rancour, or, when disguised with apparent equity, the quiet inuendo, the acrimonious sneer, or the stubborn misconstruction of prejudice, equally effect the objects of party writers.

It would be highly desirable to present to the enquirer a clear statement of facts connected with the question, but in the present work it would be impossible to accomplish such an object. All that can here be done is to point out the dates and founders of the principal orders—the pursuits which occupied their time—and to indicate in broad terms the degree of success or failure that attended their efforts. At the same time it is proposed to supply a fuller and detailed statement of facts on monasticism in the "PICTURE OF NETLEY."

In all religions the more fervid worshippers have felt themselves called on by the necessities of their own spiritual nature, and by their obligations to their Creator and Deity, to devote themselves entirely to that Great Being. But ever in false and corrupt religions that self dedication has been mistaken in its nature and intentions, and been more or less confounded with outrageous extravagance and even the foulest of crimes. Whilst in true religions the professors have been led to perceive that acceptable self dedication consisted in the warmest and most earnest devotion, rigid purity, and self denial, fervent love to mankind, and constant effort for the improvement of the individual and society. Hence all the organisations and all the personal vows of devotees were to carry on these objects, though in certain cases one point seems, perhaps, to have been strained after to the exclusion of the rest. Hence also the various forms of monasticism arose, and still arise, out of the vigorous development of religious feeling, and not, as some writers represent, from the persecutions which drove the early Christians to deserts and caves, or confined them in obscure nooks of large cities.

Thus the Essenes amongst the Jews were but an early kind of monks, who, with the Nazarites, corresponded to the four classes of life devotees, so extensively exhibited in the Christian churches, and more or less indicated in the religions of almost all other great populations.

This quadruple division has always consisted of :—1st, Solitaries or Hermits, &c. 2nd, Wandering devotees or Sarabites, renouncing all private property and going from place to place to do good. 3rd, Devotees living in fraternity, in monasteries, and properly called Cœnobites. All these three would lead a life of celibacy, and be separated as far as possible from the ordinary engagements of life. The fourth class would constitute those, who, though mixing in the business of the world and contracting marriages, nevertheless vow to live in holiness, and carry out certain practices of self-denial and philanthropic and religious exertion.

The first extensive and regular establishment of monachism was brought about by St. Anthony and Pachomius, in the 4th century. Its still more extensive development in the sixth century was through the instrumentality of St. Benedict, who commenced his monastery in 529, and this order continued to increase till the 10th century, when a reformed secession from it was led by St. Bernon at Clugni, and afterwards in the 11th century another reformation took place, which resulted in the formation of the Cistercian order. Again the Cistercians were reformed by St. Bernard; and still later St. Francis, in 1208, instituted a numerous order of strolling monks or friars.

The Cistercians, to whom NETLEY ABBEY belonged, took their name from the Abbey of Cîteaux or Cistercium in Burgundy, where the order was commenced by Moleme its abbot in 1098, though its great success is attributable more to the efforts of Stephen Harding, an Englishman, and the third Abbot. This order exhibited some of the best features of the monastic system. The Abbeys were all dedicated to the Virgin Mary. The sites were to be places previously uncultivated, and to be at a distance

from any other house. The time of these monks was divided with strictness, between prayer and study, and diligent labour in cultivating their own land with other useful employments; silence to a great extent, coarse and simple clothing, with temperate fare, marked their mode of living—and to this day some of the Cistercian brotherhoods are said to be amongst the most exemplary of the monastic orders. Doubtless, the rapid increase of their wealth, resulting from that very excellence of character, led to too great luxury and pride, and too much seeking after worldly power, but yet in the midst of this their influence must have been to a great extent beneficial. For it is better for mankind to be even too superstitious, too self sacrificing, than to exhibit the religious indifferentism now too prevalent.

At the dissolution the English houses of this order exceeded 100 in number, and the revenues reached nearly £20,000.

---

Mute is the matin bell, whose early call,  
 Warned the grey fathers from their humble beds;  
 No midnight taper gleams along the walls,  
 Or round the sculptured saint its radiance sheds.

No martyr's shrine its high-wrought gold displays,  
 To bid the wandering zealot hither roam;  
 No relic here the pilgrim's toil o'er pays,  
 And cheers his footsteps to his distant home.

Where burn the gorgeous altar's lasting fires?  
 Where frowns the dreadful sanctuary new?  
 No more religion's awful flame aspires,  
 No more the asylum guards the fated brow.

No more shall charity with sparkling eyes,  
 And smiles of welcome, wide unfold the door,  
 Where Pity listening still to Nature's cries,  
 Befriends the wretched and relieves the poor!

No more these hoary wilds, these darkening groves,  
 To vocal bands return the notes of praise,  
 Whose chiefs as slow the long procession moves,  
 On the reared cross with adoration gaze.—(KEATE.)

## SECTION III.

## Particular History of Netley Abbey.

Derivation of the Name of the Abbey, its Charters, Names of its Abbots, its Wealth at the Dissolution, &c.

Netley has been variously designated in ancient documents, Nettely, Lettely, the Place of St. Edward or Edwardstow, and De Loco Sancti Edwardi. The derivation of these names has been various, and we purpose presenting them with some suggestive observations given by an antiquarian gentleman, in the larger work. So likewise as to the first foundation of the Abbey, some attribute it to Peter de Rupibus, Bishop of Winchester, who died in 1238, and it seems most probable, notwithstanding the doubts thrown on this view, that the parent monastery of Beaulieu would obtain from the Bishop of the diocese, at least the first sanction to the choice of site, if not the actual gift of it. But as the next step was the settlement of the foundation by the king, and as this appears to have been first formally done in 1239, Henry III. is said by some to have been the founder. The evidence appears, however, satisfactory, that its first abbot Robert was appointed as early as 1235, and not, as stated by Tanner, in 1255. Before long the monks became possessed of means to effect a purchase, for such it was, of certain property with the advowson of Schyre Church. This was from Roger de Clere, for 300 marks (*trecentas marcas esterlingorum*), in 1242, as recited in the confirmatory charter, or rather agreement, of John de Warrene, Earl of Surrey, who succeeded to the whole or part of the property of De Clere. This instrument was executed in 1252, involving a further expense of 20 marks (*viginti marcas sterlingorum*), and apparently necessitated by the violent and unprincipled character of De Warrene, whose disposition is indicated, in the very language of the document (*habui vel habere potui*), as well as by his declaration in answer to King Edward's commissioners' request to produce his title deeds, "By the sword I hold my

lands, and by the same I intend to defend them." Further endowments were made by Edmund, Earl of Cornwall, Robert de Vere, and Walter de Burg. The terms describing the last endowment are characteristic of the age, as De Burg is said to have "invested the abbey with certain lands in the county of Lincoln, which he held of the king in capite by the service of presenting him with a head piece lined with fine linen, and a pair of spurs." The monuments that at one time probably adorned Netley in profusion, have now all been swept away—so that one great clue to its history has been destroyed. In the Mortuary Chapel however, there is a large niche evidently intended for a recumbent figure. This, it is highly probable was appropriated to the most munificent of the above named gentlemen. Other bequests were afterwards made to the Abbey, as the roll preserved in the Augmentation office shews, though the names of the donors are not preserved. There was also, for a number of years at least, an annual gift of a cask of wine from Southampton, and occasionally profit was realised by the sale of timber, &c., as a transaction of that kind with the corporation proves. In the 16th of Edward III, a contest occurred between that body and the monastery as to right of the former to demand toll of the latter, when it was decided to be legal if levied on merchandize, but that there was to be free passage for the procuring of necessities required in the convent.

Of the ABBOTS that ruled this brotherhood, only a few names are preserved; that of the first, ROBERT, has been already mentioned. WALTER is named as being Abbot in 1290. Whether it was he who resisted the imposition of the toll is not known, but in all probability it was this person who was summoned to parliament in 1294 to discuss the affair of a rupture with Gascony, and whose attendance was again summoned in 1295. The names of the next succeeding abbots are lost, but in 1371, HENRY DU ENGLISHAM was elected, and during his abbacy took place the taxation of Pope Nicholas the Fourth, in which the revenues of the Abbey were assessed at £17, so that most of the endow-

ments beyond the first settlement of the foundation must have been made subsequent to this date. John Stethard was elected in 1374; Philip de Cornhampton in 1387; John de Gloucester about 1396; and Richard Middleton about 1400. The names of their successors during the next century are lost, but the corporation records contain the memorandum in 1469, the 8th of Edward IV, of a purchase of timber from the abbot, for the purpose of making piles to defend the town on the water side.

THOMAS was probably the last of these spiritual chiefs, his name is given at length as "Thomas Stevens, lately abbot," in the *Valor Ecclesiasticus*, 26th Henry VIII. He signed the divorce of Catherine by proxy, and must himself soon afterwards, when he signed the instrument that dissolved his own venerable institution, in the year 1535, have felt the bitterness of injustice dealt out to him, as if under the overruling of Providential retribution, by the hand of the very tyrant whom he had basely assisted.

In the 25th of Henry VIII. the gross revenues of the Abbey were £160 2s. 9½d., but the actual clear income did not exceed £100 12s. 8d. yearly. Even this was, at that time, a large sum, but still gives little notion of the real wealth of the establishment, which raised in its own gardens and fields around more of every kind of necessary than would be consumed by the inmates, who, notwithstanding the low slander circulated against monks, were all in some way usefully occupied, and who pretty generally knew well how to minister to the wants of others as well as their own.

Of the SEALS of Netley, three are preserved by impressions and drawings,—one which is small has a priest praying to the Virgin Mary, with the inscription *s'BEATE MARIE DE STOWE SCI EDWARD'*. Mr. Brand considered the kneeling figure to be St. Edward. Another has a full length figure of an Abbot, with a book in one hand and a crozier in the other; and the third has an Abbot with four Monks, two on each side. Both these have inscriptions of nearly the same import as the first.

Leland, in his tour in 1535 to ascertain what manuscripts were preserved in the Abbey Libraries, makes the absurd statement

that at Netley there was but one manuscript, "Rhetorica Ciceronis," which sectarian writers here taken as a point on which to suspend charges of ignorance, laziness, &c. So manifestly untrue is it, however, that if we would not attribute mendacity to Leland, it can only be explained on the supposition that this was the only manuscript he valued, or that it was the only one the monks did not value, and that apprehensive of the coming dissolution, they had secured all the books they cared about retaining, before his inspection commenced.

The Society was never large, and on the authority of Tanner it is said there were only the abbot and twelve monks about the time of the dissolution. To understand the probable number of inmates, the reader should however remember that the above must have been the *minimum* of regular monks,—there were most likely more at times. There were also a number of novices and young persons who were instructed in the convent; in addition to a number of subordinate officers, who were necessarily engaged in various secular employments. Beside these we must also consider as connected with, if not included in the society, the Artificers and Agriculturists who worked at the abbey, its granges, &c.

---

## SECTION IV.

### Secular Proprietors, Decay, &c.

After leaving the place comparatively tenantless for two years, in which time it would appear the fort was built from the materials of parts of the Abbey, the voluptuous Henry bestowed it and the adjoining lands on his favorite, Sir W. Paulet. Fit in his easy pliancy to be the tool of autocratic dominion, this man, like the vicar of Bray, contrived to hold his place under successive governments. He was made Lord St. John of Basing, and by Edward VI. he was constituted Marquis of Winchester. Before his death "he saw 103 persons descended from him," and having reached nearly a century, died in 1572, at his seat at



Basing. It is not likely the extensive alterations of the Abbey were made by him, but they should rather be attributed to the later proprietors.

The Earl of Hertford became next possessed of the estate, evidently by purchase, as in 1560, long before the death of the first possessor, he entertained Elizabeth on a visit; as the records of the Southampton corporation prove, it being stated that she passed from thence to her hunting seat at Grove Place, near Redbridge. The maiden Queen was afterwards sorely displeased with this nobleman on account of his marriage with Catherine, sister of Lady Jane Grey. The alteration of the apartments on the south and east sides of the Cloister Court appear to have been made by him. His grandson was the next proprietor, and, like him, filled several high positions, and incurred regal displeasure on account of a matrimonial alliance with the Lady Arabella Stuart. Whilst this family held possession of Netley it shewed some respect for the Church, and even used it or part of it for the purposes of worship, but when it afterwards passed into the hands of the Earl, or as he is commonly called by the Historians of Netley, the Marquis of Huntingdon, it met with a different fate, and a kitchen and offices were erected within the Nave, and other offices on the outside of it to the north.

About 1700 it was in the possession of Sir Bartlett Lucy, who sold to a Mr. Walter Taylor a large portion of the building, to be pulled down for materials. Other writers say the whole was sold for this purpose, and attribute the sale to the above-named Earl of Huntingdon. This Mr. Taylor had a dream, in which he was warned from proceeding with the demolition, and Mr. Watts, the father of Isaac Watts, with others, joined in dissuading him from it, but without success—and whilst engaged in the work of destruction, a fragment fell on his head and caused his death.

Mr. Clift and Mr. Dummer were the next owners, and the widow of the latter married a Mr. Dance, an artist of great talent, who afterwards took the name and title of Sir Nathaniel

Holland, Bart. Lady Holland, who long survived her second husband, removed many of the immense ivies which had then completely enveloped the building, and if it was thereby rendered less romantic, its architecture became more discernible. Few occurrences in the history of the Abbey have excited severer animadversions than this.

W. Chamberlayne, Esq., long a representative of Southampton, was the next proprietor, and the estate is now the property of his heir; but Netley Abbey, Fort, &c., are in the leasehold occupation of G. Hunt, Esq.

It would thus appear that for above 150 years it has been undergoing continued spoliation and neglect; and we must here add that we hope it will henceforth be as carefully preserved as it has been hitherto marred.

In concluding this part we need only remind the reader that the wide extended reputation of Netley Abbey and its neighbourhood, for picturesque beauty has by no means been newly spread. For a century and a half, it has attracted the attention of men of taste and talent in this country. Amongst others Walpole visited it, and from a suggestion he threw out in a letter to a friend, Mr. Chamberlayne added the octagon tower to the fort. Miss Mitford composed a pleasing piece which we have already quoted from, on Weston. Bowles wrote some verses on the abbey, as did Mr. Keate, one of its historians, and though the latter gentleman, in his "elegy," must be considered to have failed—yet there are a few tolerable passages in it which are worthy the perusal of our readers. Many have been the poetical effusions of a more fugitive kind—and picturesque and architectural illustrations and descriptions have been still more numerous.

---

How changed, alas! from that revered abode,  
 Graced by proud majesty in ancient days,  
 When monks recluse these sacred pavements trod,  
 And taught the unlettered world its MAKER'S praise.  
(KEATE.)

## PART IV.

# WALK OVER THE RUINS OF THE ABBEY,

MINUTELY DESCRIBING

## EVERY PART AND OBJECT OF INTEREST

*To the Pleasure Visitor, the Architectural and  
Picturesque Student, or the Archæological Enquirer.*

---

## SECTION I.

### Position and Plan of the Abbey.

The situation of these ruins is on the east bank of Southampton Water, about three miles below the town, where on the side of a hill is a gentle hollow, opening to the estuary, and opposite the New Forest, whilst the rising land on the north, east, and south completely seclude it on these sides. The Abbey is erected on the north side of the hollow, with an easy undulating fall to the beach, about 150 yards before it, whilst the grounds, which were formerly the well trimmed gardens, in graceful swelling lines descend from the south and south-east; and the head of the vale behind the Abbey, and to the east, was formed into a succession of terraces, and clear, sparkling fish ponds. The whole of this delightful precinct was, as Dugdale informs us, surrounded by a moat and bank, which in part still remain.

The architecture was that of the latest or transition period of the Early English style, and for the use of those who have never made architecture a study, we shall give in the Appendix such distinct elucidations of the great features in the leading styles of architecture, as we trust will enable the most unlearned on such matters to appreciate the beauties of this splendid structure.

At first the monks erected a small edifice now to the north-east of the other buildings; when their means increased, the Church was erected at the north-west angle; the Cloister court to the south of the Nave; the Chapter House and Refectory formed the east side of the court, in a direct line south from the transept of the church, the Kitchen joined the Refectory; and the dwelling apartments were erected on the south side of the cloisters, or as upper stories to the other buildings.

---

## SECTION II.

### **Materials and present Condition of the Structure.**

We should here point out to the enquiring visitor that he may easily distinguish between the ancient portions of the structure, and the additions and alterations made subsequent to the dissolution by the character of the materials employed. Nearly the whole of the Abbey was originally constructed of Caen and Purbeck stone, the former being used

for the quoinings, dressings, carvings, piers, ashler facings, and even all the main shafts of the building—whilst the fillings and the vaultings, especially where plaster was used, were in great part Purbeck rubble. The ornamental shafts of the Choir and Chapter House, with many of the doorways, holy water brackets, &c., were of polished Purbeck marble. Beautiful indeed was the contrast of its dark grey colour, shell marks and subdued polish—with the soft warm tones of the Caen free stone, and the rich colors of the glass and painted work. The cement of the original structure was a strong mortar mixed with very coarse sharp sand. A portion of the work seems to have been executed with the tertiary shell limestone of Binstead, probably obtained from the Cistercian fraternity of Quarr Abbey in the Isle of Wight.

When after the dissolution it became a private residence, the structure was subjected to numerous repairs, alterations, and to partial rebuilding in the Elizabethan style, now distinguishable not only by the use of red brick and the fineness of the mortar employed, but also by the Tudor or four centred arch. It was at this time as we have already observed in our historical remarks, that erections were made even inside the church itself. Where stone was employed, and the materials obtained from the destruction of parts of the Abbey were not sufficient—in addition to the English stones

above-named, those from the green sand were employed; the fire stone or "malm" being largely used for the quoinings. The circumstances which determined this differing choice of materials are rife with interesting historic associations; the discussion of which we must defer to the larger work on the Abbey.

Subsequently great portions were, as we have stated in our history, pulled down for the materials, which, with the ravages of decay, has resulted in the entire destruction of the North Transept, the Nave and Chancel piers and Clerestories, and the roof and vaultings of the Church, leaving little more than the outer walls. The Cloisters have been all swept from the great square, and the roofs from all the other parts; whilst only the Lady Chapel, Mortuary Chapel, Passage, Kitchen, and Abbot's House retain the vaultings over the ground floor. But what is perhaps most to be regretted, is the wanton mischief and absurd relic mania, which have torn away many ornamental portions, and defaced others.

So with regard to the enclosing moat and bank,—the various alterations which have been made in the grounds, have at length entirely obliterated more than two-thirds of it, so that imagination can scarcely supply the absent portions.

Still, with all these injuries, are the ruins surpassingly picturesque and beautiful;—and having now placed before our reader all the information that may be required to prepare him for his visit, we shall conduct him to the Abbey, and successively call his attention to every spot, object, and circumstance, that may interest him.

---

## SECTION III.

**First View of and Entrance to the Abbey.**

Ascending from the Hotel, with a delightful prospect on the right, seen through the trees, we presently reach the brow of the hill, and passing some tall elms which had previously shut it from the sight, the west end of the Abbey Church bursts on the view, once sheltered by

“ A screen

Of forest shade high towering,”

“ And now in tufted trees, high bosomed,”

and shut in its pleasant vale—whilst swelling lands beyond, with fields, wood, and cottages—the Fort on the beach below, and the ample bosom of the waters, stretching across the landscape until they are lost in the distance between wooded hills—combine to form a scene of the most exquisite beauty.

From this point we scarcely regret the nakedness of the great west window, which thus gives, through its ample opening, an enchanting view of the retiring and shadowy arcades of the church in the dim perspective, appearing set in a majestic framework of grey, weather beaten and solid masonry. Ever and anon too as the eye dwells on the beauties which the breaches of the walls, and the openings of their luxuriant and umbrageous canopy of ash trees, but scarcely reveal—the deep shades are re-

lieved and rendered yet deeper by the presence of some

“Time disjointed arch with ivy chained,”  
and piles of ruin rich clad by that noble plant.

Until 1850, the Abbey was entered on the south side of the Cloister Court, by the gateway which had been used as such through all the vicissitudes of the Abbey, but the visitor now, after descending a few yards, turns by a gravel path to the left, overshadowed by trees, and passes some detached fragments of the ruins, the walls of the monks' apartments and Cloisters, to the west entrance of the Church, in which, though partially filled up, a modern doorway opens to the interior.

---

## MUTILATIONS OF THE ABBEY.

We must here again refer to the abominable and absurdly mischievous propensities of many persons who will carry away some portion of the ruins, and during the last twenty years, depredations of the most shameful kind have been perpetrated, even by night. We would urge every person to think how much more interest and pleasure a fragment or ornament affords in its proper place, than it can possibly do when heaped with incongruous curiosities on a mantel shelf. Would it not be better where practicable, to restore capitals, shafts, corbels, &c., for the proprietor or lessee to to secure their being properly fixed in their original places; or even to form a kind of local museum, from which nothing should be allowed to be taken or purchased. At all events we believe before long a public museum will be established in Southampton, and whenever this takes place a collection of objects of ecclesiastical antiquity, belonging to this district, might be made deeply interesting and exceeding useful.



## SECTION IV.

**INTERIOR OF THE ABBEY CHURCH.**

The clear length of the Church was about 211 feet, by about 57 wide, or 160 at the transepts; from the floor the height to the groining was nearly 50 feet; and exteriorly, from the ground to the summit of the gables, nearly 80. How magnificent a structure it must have been in the days of its prosperity can be better imagined than described.

On entering, the effect is very striking, and though the architecture has been so sorely defaced, yet the long perspective of the side walls, now rising in dense masses of ivy, and now rearing their grey crests to the sky, just besprent with grass and wall-flower, like the scattered hairs of hoary age, seem to want nothing to complete the affecting beauty of their desolation. A few feet from the entrance, rises a mound of ruin covered with wild herbage and underwood, and composed of the fragments of the groined roof, mixed, as the brick evidences, with the ruins of the secular apartments, so impiously built within this sacred pile; whilst beyond, lofty ash trees cast their shadowy tessellation over the area, and just permit a catch of the beautiful east window between their stems.

Turning to view the west end, there is something very imposing in its aspect, though the foot of the wall is yet encumbered with the portion of the secular edifice mentioned above, and the great cen-

tral window has been stript of all its tracery,—the numerous points of attachment to the architrave, still proving its former elegance.

In the face of each jamb of the great window is a small doorway, square headed, with an angular projection and quarter hollow in each corner. These give access by small staircases to the Triforium. Above the window is the arch of the nave groining, and supporting one of its vaulting shafts is a nicely carved head but little defaced. Close adjoining the sides, still project the shattered terminations of the nave arches and clerestories, with parts of their windows, triforium, &c. The nave piers were octagonal, with a shaft on each of the four principal faces. All the shafts were beautifully proportioned and moulded, and to nearly the same design throughout the building. On each side of the small shafts to the west doorway and to the shafts of the window bays, in the south aisle, and in other parts, is a hollow moulding terminating in a pretty trefoil head.

On each side is a beautiful little window, with one mullion, a quatrefoil in the head, and trefoil headed lights; they are very sharply cut, and the cusps are finely characteristic of the style. Under each is a small doorway opening to the aisles. The south one communicates through a curious passage with some portion of the edifice on the outside of the Cloisters' west wall,—by some supposed to have been a place of confinement for offending monks. Adjoining the North Aisle door, is a Purbeck marble block, indicating that there was here either a stoup or bracket for holy water. Immediately within this entrance and descending from the

threshold, but formerly covered with a large slab of paving, are steps descending to the VAULTS, or Crypts, of the Church; but these have been blocked up.

The NAVE Arches over the Piers separating the aisles from the body of the Church were eight in number,—the arches and windows of the Clerestories of course corresponding to them.

The contrast between the designs of the opposite aisles will at once strike the architectural eye, that of the north aisle having the latest form of window. The reason for those on the south side being made so small was evidently for the purpose of avoiding the glare of sun-light from that side, and to allow their full effect to the magnificent painted glass and tracery in the great west window.

The NORTH AISLE has been deprived of its 2nd, 3rd, 4th, and 5th windows, and the wildly clustering ivy flaunts about the tall fragments of the wall between them; but the last three windows are still perfect, and are highly interesting as illustrating the latest modification of design arising out of the triple window,—they are large, and fill the space between the piers, and it is about eight feet from the original floor to their sills. In them the divisions are reduced to actual mullions, and moulded as such; each light is trefoil headed, and there is a trefoil obliquely pierced over each side light, to occupy the space between it, and the arch which decidedly makes the whole one window.

This is perhaps the most simple and incipient form of mullions and tracery. (see Appendix.)

In the SOUTH AISLE, about 16 feet from the floor, there is in each arch a small triple window, the centre having a trefoil head. Between them still remain the piers, with one bold shaft on the face of each, carrying the spring of the groining.

Amongst other details, the string moulding which runs under the sill of the bays, illustrates the care bestowed on minutiae, both in consulting effect, and in exquisite workmanship, by the Early English builders. Under the sills it has a deep hollow, but when carried over the four first intermediate piers and shafts near the west end, a three quarter round is substituted for the hollow.

It was here that monks who had offended against the rule of the Society, and had been appointed to punishment, sat on stone benches between the piers; and at this end also the people were admitted to the Church.

Passing up the now roofless South Aisle, with the green mound of ruins, and some detached rock like masses of the vaulting on the left, in the fifth arch is a doorway made when the building was converted into a private residence,—and in the eighth is the ancient entrance from the Cloisters into the Nave, filled up when the more modern one was made. From this point a most enchanting view opens—the centre, over which once rose the tower in majestic grandeur, is now clear, and a green sward spreads where stood the “Gradatorium,” or slight ascent to the Choir,—lofty ash trees with

clean and graceful stems, allow a full view of the North Aisle windows, and especially of the Chancel, with its great East window; whilst on the right, the South Transept rises in all the pride of its beautiful architecture.

THE SOUTH TRANSEPT is in a better state of preservation than almost any part of the structure, affording a good idea of the architecture of the portions now destroyed. It has but one aisle, which is on the east side. The south or end wall remains almost entire to the top of the gable, on which rested the outer roof. Its dead surface is broken by two blank arches corresponding with the arcade separating the body and aisles, and against their centre shaft a beautifully moulded doorway led to the Mortuary Chapel, hitherto called "The Sacristy." Over this the Cloister Gallery or *Triforium* has two large arches, with a quatre foil circle panel in the head of each, but the dividing mullion or shaft is destroyed. A large six foil panel enriches the space between these arches and the arch of the groining, of which only the attached rib is left, enriched with one large and two smaller bosses, beautifully carved in roses, foliage, and grapes, or to speak more architecturally, the characteristic berries of the Early English style. In the head of the gable is a plain bold triple window that lighted a large apartment over the transept groining, and it is probable, from the

space between the vaultings and roof over the rest of the Church, that this was also used as apartments.

This portion retained its rich roof to a late period, until the ravages of decay caused its falling in. Even very recently, several of the carved ornaments are spoken of as been seen on the ground, but they are now all gone. Amongst them were beautifully cut a cross and four martlets, the arms of Edward the Confessor.

The details of the transept are highly finished, and indicate the most advanced state of transition architecture, being almost positive Decorated. The commencement of the groining is remarkably curious. Instead of the ribs springing at once from the caps of the vaulting shafts, the masonry is carried up square, the front or centre of the three expanding faces being arch and spandrelled panelled to about two-fifths of the side of the vaulting arch, where is a neat cornice and battlement whence the ribs rise. It has a singular and pleasing effect. The corbels of the supporting shafts are carved as bunches of oak and other leaves, branching from a stem which is twisted round them, and curling back forms the lowest point, and is attached to the wall. This last peculiarity, much diversified, is carried out in many other corbels in different parts of the edifice, but unfortunately these more delicate features, wherever within reach, have been defaced or destroyed.

Around the sides of the transept the triforium is perfect, and so are the clerestory windows, which were plain triplets. Below, near the corner of the Nave is the doorway that led into the Cloisters, and close by it the Stoup, a plain small niche for holy water; the two openings further on are modern.

---

## SECTION V.

**THE LADYE CHAPEL**

AND

**THE CHANCEL****IN WHICH THE SERVICES WERE PERFORMED.****THE LADYE CHAPEL,**

Which the EAST AISLE of the SOUTH TRANSEPT evidently was, is a truly beautiful piece of architecture. Its groining has two handsome bosses of the class known as "marigold" by architects, but of different designs, of clean deep cut foliage, partly open. At the end is a trefoil headed piscina like others we shall have to notice, with very plain but effective mouldings running round the outside. Close by it an opening has been broken into the Mortuary Chapel, (or the "*Sacristy*" of previous writers) where in all probability was an almery corresponding to the arrangement made both in the Chancel and the Mortuary Chapel. There is, sadly encumbered with modern brick work, a double narrow window, (see Appendix,) lighting the southern arch, and but one to the other arch, as the spiral staircase leading to the Tower gallery, &c. being at this angle, did not admit of more. The double window threw its light on the altar and figure of the Virgin, but all that now remains to indicate its once mag-

nificent fittings is the upright row of slabs that supported the step in advance of the altar. All its rich flooring has been carried away, and rude rubble occupies its place. The mind will easily imagine the splendor of this part of the edifice when the tall tapers stood in their places, and amidst the smoke of incense and solemn sounds cast a soft

“dim religious light”

on the sacred emblems and rich adornments of this beautiful chapel. Indeed from the circumstance of the Abbey being dedicated to the Virgin Mary, the utmost amount of decoration must have been bestowed on this part.

In speaking of the slabs belonging to the altar step, we retain the language used in our first edition, but we have observed since its publication that the absurd, mischievously childish relic mania of the visitors, has removed even these interesting marks—of interest in their place, but without the slightest carving to give them beauty elsewhere.

The doorway with Tudor arch next the staircase opens into a narrow court, both formed by the secular proprietors after the dissolution.

### **THE CHANCEL**

Is most impressively picturesque, but to the reflective and devotional mind, to whatever creed or church he may be attached, it is a solemn and even mournful scene. Here, where between the lofty arches stood the Choir, with all its elegant carved screen work and stalls, where rose the high altar



in all its dazzling magnificence and the momentous significance of its symbolic fittings and appurtenances—where for nearly three centuries, in solemn accents and in musical cadences, rose the praises of the Most High, and the prayers and penitent confessions of his creatures—in the bright gleams of morn, in the advancing day, in the sultry noon, beneath the rays of the declining sun, and in the depths of midnight darkness—Nature's wide spread sleep—here now are only piles of rubbish, rude rocky masses of fallen masonry,—the waving elder bush and the tall shadowy ash tree. No sounds are heard but the hoarse cries of the raven, the rook, and the daw, with the voices of the goat and its kid—or if human voices break on the ear, in the gaiety of pleasure taking, they will not likely harmonize with the departed tones of prayer and praise.

The aisles were three arches in length, each lighted by a plain double Early English window. The North wall rises bare, grey, and moss grown; and in the last arch will be seen an Almery or Locker, (see Appendix.) This is of the same form as several others in different parts, about three feet high, with a nearly flat segmental head, a shelf groove in the middle, and a depression for the doors to fit in.

The opposite or South Aisle is in bold contrast. Enriched with a beautiful boss of foliage worked

almost open, remains a portion of the aisle groining supporting a rich canopy of luxuriant ivy, and casting a dark and sombre shadow over the angle of the building. Beneath this, and immediately opposite that in the north wall is another almery accompanied by a piscina, both similar to those already described. The windows lighting the aisles from the east end are plain single lights.

The EAST WINDOW is universally regarded as the most beautiful feature in the building, for though extensively mutilated, with only its principal mullion and circle remaining, yet so elegant is it in its proportions—so pleasingly is it traversed, festooned, and crested with ivy,—so picturesque is the effect of the crumbling mass at this point,—that the most unformed taste must pay it a warm tribute of admiration.

This too is of all spots in the Abbey that which calls forth the highest raptures from the moonlight visitor, who cannot but think of Scott's beautiful words—

The moon on the east oriel shone  
Through slender shafts of shapely stone,  
By foliated tracery combined.  
Thou would'st have thought some fairy's hand  
Twixt poplars straight the osier wand,  
In many a freakish knot had twined :  
Then framed a spell when the work was done,  
And changed the willow wreaths to stone.

This great window was one of the finest examples of the kind described in the Appendix. The beauty of the cusps

and points which adorned it may be seen from the few shattered and mouldering portions still remaining in the great central circle, whilst broken terminations of the two smaller circles and secondary mullions only indicate their former existence. The arch of the window bay was formed in a succession of deep and beautiful mouldings, and each of its sides had four lofty shafts of Purbeck marble, decreasing in size towards the window. This, as it has been justly remarked by a recent writer, gave an appearance of great perspective depth, an illustration of the care bestowed on the smallest particulars by the architects of that day. Of these shafts the capitals and bases alone remain. Below the window is seen a projecting block, boldly carved, but much defaced, the uplifted arms, the hands and the face are clearly distinguishable; and the same author considers it to have been a credence bracket. On each side are the vaulting shafts, starting from rich corbels formed in two stages of curled foliage. Above rises the first of the bands of panelling which crossed the choir vaulting from pier to pier. The panels are trefoiled, and contain two very boldly carved flowers. Here too, as at the west end, broken and projecting masses of the wall are nearly all that is left of the Choir piers and Clerestories, but yet enough remains to enable the scientific observer to restore the edifice to his imagination, both externally and internally.

The TURRET STAIRCASE should now be ascended, and the visitor will presently reach the broken green above the vaulting of the transept aisle. If sufficiently courageous to walk on the tops of the thick outer walls of the Church, in the well worn paths that thread them, bordered by long grasses, wallflower, and the topmost tufts of the "Ivy green"—whose praises in the ballad so called,

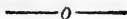
we may here remark are said to have been suggested by the "rare old plants" of Netley,—then he can reach the east end, and there he may enjoy new and delightful views of this mouldering temple, that, from the change of the spectator's position, have charms peculiarly their own.

Passing to the back of the transept, the ruined gables and weatherings in the walls distinctly point out the form and extent of the old roofs. Beneath the feet is the vaulting of a small apartment which one writer supposes "to have been for the use of the 'nocturnæ vigiliæ,' or night service,—we must however beg to differ, as it does not appear to have had any direct communication with the Church: there was doubtless such an apartment somewhere near it, and in this part of the structure. Here too, probably, were the LIBRARY and the SCRIPTORIUM, and likewise, we believe, the SACRISTY, and not, as is commonly supposed, in the apartment below, which appears to have been the MORTUARY CHAPEL. The eye here commands the whole range of buildings, and reference should be made to the plan.

The TRIFORIUM, or Cloister Gallery; is entered by a small archway in the side of the transept. It is just wide enough for one person. On reaching the opposite corner, those who are so disposed can pass through the window and walk on the wall of the south aisle to the West Window.

The formation of this Cloister Gallery was one of the most interesting arrangements of the ancient churches. It is scarcely possible to conceive a contrivance more intimately blending the romantic

in effect and position with the devotional in influence. The narrow pathway just admitting the single worshipper, the very realisation of solitude, now piercing the thick massive masonry with so narrow an opening that it might be fancied a living entombment in solid stone;—now suddenly revealing some new and enchanting view, and now half-veiled behind light shafts and traceried arcades. Ever throughout its long course suspended as midway between earth and heaven—the tessellated pavement, the tombs of the departed, the carved stalls, and the living devotees, all at a giddy distance below—and high above, the vast arched roof of stone, so seemingly light and plastic in the elegant playful beauty of its ribbings and carvings, that it seemed more the mighty creation of the Deity, to whose glory it was consecrated, than the handiwork of the tiny beings who knelt beneath its shade.



## NETLEY CHURCH,

### THE PAST--THE PRESENT--THE FUTURE.

Such then is Netley Church, with its adjoining Chapels, *now*.—What was the past let imagination paint.—But is it to the credit of a Protestant community that where a religion, decayed by them, so long preserved a magnificent temple, there should not now be even an established chapel, within a considerable distance—nor even a place of worship, but for the efforts of a dissenting body. We cannot help observing that we trust the public of the Established Church will before long see the propriety of taking some steps to

repair in strict architectural correctness, some portion of the Abbey for a church and schools. For these purposes, for many reasons, we think the fitter part would be the Abbot's House, restoring the upper floor as the church, and the lower as school rooms, &c.

And thus may Protestantism strive to prove its attachment to a religion free of ceremonial, not by neglecting such temples altogether, but by preserving, re-erecting, or newly raising them, wherever worshippers may be found, or the irreligious need inducement to return to religion.

And as to the VAULTS AND CEMETERY, morbid curiosity and the profane hands of treasure hunters would, but for the care of the proprietor, force open the vaults, rifle their contents, and desecrate, by thoughtless throngs of holiday rambles, the resting places of the dead—regardless of the feelings themselves would entertain against those who should in the same way violate the tombs of their relatives. It is to be hoped that, as at Dryborough in Scotland, the vaults and tombs will be preserved for their original purposes, and that whatever discoveries of such may be made, they may be preserved inviolate. Indeed, should a church be formed out of the ruins, the vaults should be reconsecrated, as well as some ground outside of the walls laid out and consecrated anew.



With regard to the opinions expressed on the Lady Chapel, and those which follow on the Mortuary Chapel, and other disputed and doubtful subjects, we must refer our readers to the forthcoming work, "THE PICTURE OF NETLEY," for facts and arguments in favor, illustration or explanation of our views.



## SECTION VI.

**THE MORTUARY CHAPEL,**  
OR  
**CHAPEL FOR THE DEAD,**

Hitherto called the "*Sacristy*," should be next examined. It is a low, dimly lighted, gloomy, and comparatively plain structure, roofed with a solid triple vaulting. Here were the solemn masses performed for the dead, before the altar that stood at the little east window. Like the other altars in the Abbey its associated piscina and almary alone remain to show its former existence.

To make it accord with its purpose better it descended from both its entrances a step or two, and received no light but from a small double Early English window over the altar, and a bold trefoil circle light over the low doorway into the Cloister court, where was the consecrated burial ground.

There are two blank arches in the walls, which have been somewhat superficially treated as "closets for vestments," they were, however, evidently intended for the reception of monuments, most probably recumbent figures, such as we frequently observe in these situations. One is on the left of the Altar (where the entrance is broken through from the Lady Chapel,) this would have contained the most important of the monuments—the other immediately faced the entrance from the middle of

the transept. As we have stated in our history, we think that in all probability these niches were occupied by the effigies of the most munificent donors to the Abbey.

The piscina and almary exactly correspond to those in the Chancel and adjoining Lady Chapel. The corbels supporting the spring of the ribbed groinings are curious. On the north they are pretty similar in enrichment, though their under parts do not terminate in points but project at right angles from the wall—the surface of one being carved as a horse shoe, and of another with a mutilated device which cannot be distinctly made out. On the south side they are plainer, but one is very singular. No other enrichment seems to have belonged to the architecture of this Chapel, either because its mournful offices were not consistent with much ornament, or perhaps because the effect was attained by the sombre hangings and trimmings of funereal significance.

In the middle of the floor is a depression, which is believed by some to be over the stopped entrance of a subterranean passage to the High Altar. The Mortuary Chapel was frequently under the High Altar, and it is possible that it might be so in this case, and that another more ample Chapel is still buried beneath the ruins is not without a shade of probability.

---



## SECTION VII.

**THE CHAPTER HOUSE**

Is entered from the side of the Mortuary Chapel, where a break has been made in the wall, but where too there was apparently a small doorway from the Chapter House. In elegance of design, richness of ornamentation, and in excellence of workmanship, the Chapter House was but little inferior to the most sacred portion of a monastic edifice. That of Netley bore this character also, notwithstanding its size was inferior, from the small number of monks for whose convocations it was constructed.

At present the four walls with the piers and attached fragments of marble shaftings, are all that is left of its magnificent workmanship—still may the eye find pleasure in resting on its few remains, where the picturesque has superseded the elegant—and the mind find abundance of matter for pensive interest, where the forlornness and desolateness of wild ruin and decay have succeeded to the aspect of a solemn assembly hall. Here a giant ash throws its mighty arms and quivering roof on high, allowing a view of the buildings that rise about the Chapter House—the transept appearing to great advantage—whilst shrubs and hanging vegetation sprout from the walls, and trees everywhere rise amongst them.

The dimensions of the Chapter House are about 32 feet square. It was beautifully groined and ribbed, springing from corbels and shafts on the walls, and piers with clustering shafts in the centre. All the shafts were of beautiful proportions, and their caps and bases of very elegant forms. The windows were admirable examples of the kind men-

tioned in the Appendix, having one mullion with a six-foil circle in the head, and viewed from the exterior in particular their mouldings will be found very effective.

We have already referred to the beauty of the shafts and their capitals—these were in some cases beautifully carved with leaves, mostly the lotus, still they call to mind the lines

Nor herb nor flowret glistened there,

But was carved in the cloister arches as fair.

One of these caps, removed some years since, was exquisitely carved with the Ivy leaf. Little indeed did the pious monk and artist imagine that they were emblazoning a beautifully prophetic emblem of the ruins of this Abbey—over which the “Ivy green” has gained in past times a more perfect dominion than over any other ruin in the world.



## SECTION VIII.

# THE CLOISTER COURT.

The way

Where cloistered round the garden lay ;

The pillared arches were over their head,

And beneath their feet were the bones of the dead.

Leaving the Chapter House by the western doorway, the visitor will find himself in a spacious square, surrounded by lofty walls, and shaded by singular clumps of ash trees, which rise in sets of several stems together, clad with ivy, and reaching a considerable height before branching out. This is the Cloister Court, and though the arcades and

roofs of the covered walks are all gone, the weatherings of the latter in the walls, and the brackets and corbels which supported timbers, still remain.

The dimensions of the Court are about 114 feet square, and it has generally been termed the *Fountain Court*, perhaps from a fountain having been made in it, either originally, or what is more probable, by the lay proprietors after the dissolution. The supply of water would of course have been derived through the pipes which supplied the Lavatory from the ponds.

The North side of the Square is formed by the south aisle wall of the Nave of the Church, in which the form of the parapets and corbel tables are no longer perceivable, but the place of the latter is occupied mostly by brickwork. They seem to have been removed as offering large stones for the building of the Fort, especially as some years ago in the repairs of this building, a boldly carved horse was found, which is said to have had the appearance of having belonged to the string course of a parapet.

On the West side, are also the weatherings of the old Cloister roof almost perfect; but the most interesting feature is the series of corbels which carried the uprights of the roof timbers. They are carved into a variety of shapes, composed of

geometrical figures, without any kind of device or foliage, with one exception where a design of lotus is introduced in the character of the Early English style. The upper corbels are all plain or similar to the moulded brackets found in various other parts. Towards the end of the wall is an entrance into a cell with two narrow windows, but the interior has been so modernized, as to be almost shorn of interest, and it will be presently viewed with more satisfaction on walking round the outside.

On the South side, over the Cloister weatherings, are seen several small narrow windows belonging to the original structure, which lighted apartments for the use of the monks, or for the accommodation of strangers.

At each end of the wall, on the ground level, are marks of a small doorway that communicated with the lower rooms. In the centre was the ancient elegant entrance with well proportioned shafts, but it is almost obliterated by the construction of a modern Tudor gateway, through which the public were formerly admitted. Between it and the small doorway of the south-east angle was the LAVATORY. Here was a series of niches much resembling Sedilia, and apparently considerably enriched, but so terribly mutilated is their present condition that their arrangement and character are but just perceptible.

We now return to the buildings we previously left, not without regretting the way in which the windows have been stopped and altered, and the wall clumsily patched. The doorway in the centre, close by the Chapter House, opens to

The **PASSAGE**, which is a roadway covered by a plain solid vault, and at once both separating and connecting the consecrated and secular portions of the building. It passes direct from the Cloister Court to the inner Garden of the Abbey.



## SECTION IX.

### **BUILDINGS OF A SECULAR CHARACTER.**

#### **The Refectory and Kitchen.**

The **REFECTORY** or **DINING HALL** is entered from the right of the passage, and it will be found to have been a noble apartment, 79 feet long by 25 feet wide. It was ceiled by a fine groined roof springing from corbels in the walls and supported by a row of piers down the centre of the hall. The roof had five of these double vaultings in its length, with a window looking into the garden from under each arch. During the latter period of its history, this apartment seems to have been divided by separating the first two vaultings with a wall against the second pier, thus forming a kind of Parlor, generally known as the Abbot's Parlor,—the other, and larger portion, retaining the title of Refectory. We believe however, the former is a misnomer. Indeed the kind of fireplace, its position, and in particular the materials

of the chimney, decide it to be one of the secular alterations.

All this roof and its shafted supports have now disappeared, wild vegetation everywhere investing the walls, and from the very spot where for 300 years stood the dining table, round which the monks daily sat and partook of the Divine bounty, an immense ash tree now rears its mighty trunk, velveted with soft green moss, and clasped, overlaced, and festooned with luxuriant ivy. Beautiful indeed is the view beneath its outspread branches, either taking the long perspective on the north, through the Parlor, Passage, Chapter House, and Mortuary Chapel to the Church, (as shewn in our frontispiece,)—or in the other direction looking over the walls of the kitchen and Buttery.

Part of the plaistering remains, and on it are still discernible the marks of fresco painting. This is on a level with the corbels of the vaulting, which are of various designs and contain some curious details.

In the Parlor the original windows have been destroyed, and in place of the first a fire-place has been constructed, which seems to have been at the time the apartments were divided. But in the fourth arch on the right are the remains of a fire-place, perhaps as ancient as the one we shall have to point out in the Kitchen. It has, however,

been blocked up, and is scarce discernible to the unpractised eye. Opposite, the windows are remarkable, each having, with apparently an Early English double head, a mullion crossed by a transom, which does not look as if afterwards introduced, (see p. 86.) The arches of the window bays are different, some pointed and some segmental. In the last arch on the left is a small single light window, and under it a doorway that led into buildings on the outside, through which, to the left, the upper apartments were gained by a turret staircase, and to the right, an entrance was obtained to the kitchen. At the end of the Refectory is an opening or hatchway into the Buttery, through which the dishes were handed, without admitting the unpleasant effluvia from the cooking. Close to it is a doorway, and by this the visitor passes into the Buttery.

The remains of apartments above show the part introduced by the late owners—the arches and brick work strangely contrasting with the ancient workmanship below. The fire places, with chimneys having double flues, in particular, are worthy of notice. It is a contrivance that some architects recommend being now adopted, as preventing the annoyance of smoke on highly scientific principles, as well as admirably assisting ventilation.

The BUTTERY is a small apartment, and was originally only a Cloister, (or, as we should now say, a verandah.) In the wall is another hatch communicating with the Kitchen, thus completely effecting the object of excluding steam, &c. from the Dining Hall.

## THE KITCHEN

Has been generally called the Abbot's Kitchen, and is with a large proportion of the visitors the most interesting part of the Abbey. It is large and vaulted. The chief object of attraction is the fire-place, which is, with one exception, said to be the oldest known in England. It is characterised by a great hooded flue of excellent masonry, projecting from the wall, and carried by solid brackets. In each of its reentering angles is a sort of corbel shelf, for the reception of a light, or some other similar purpose.

It was lighted at the east end by a handsome window of two lights, and a quatrefoil in the head. There is, besides, a small window each side of the fire-place. The groinings are very plain, but the corbels were of pretty designs, most of which are now scarcely distinguishable. In the corner to the right, on entering, was the entrance to a lofty turret staircase, which must have led to the apartments of the cooks and other servants of the Institution. Yet from what remains to mark its construction, if not altogether built, it must have been extensively altered subsequent to monastic times.

The DRAIN FROM THE FISH PONDS, or Subterraneous Passage, as it is popularly called, is open on the south side of the Kitchen, through which it passes in a straight line from the fish ponds, to a spot near the Fort where the water is now collected into a cistern. Here, it



is said, was a regular entrance, so that the drain was used as a passage, and as might be expected, there are plenty of traditional tales describing its exploration by the venturous. At the Kitchen both the side walls are built on arches; and it even appears as though the whole of the Kitchen itself was over some kind of vaults. It is believed by some that arrangements were made to catch fish without going outside the walls, which is not unlikely, and from the marks of a hatch to keep the water back, with other indications, the idea seems to be by no means without foundation.

The INNER GARDEN is reached by returning to the passage. It is a delightfully sequestered spot, with a rich green sward open to the southern sun, but sheltered and overhung on the other three sides by the mossy ruins and widely branching forest trees. This is the favorite locality for social parties, and often here is the tent pitched, and the evening passed in joyous festivity, and enlivened by strains of music and the merry dance.

At the north side of the garden are a terrace and a brick wall which were made with the other alterations at the time the Abbey was converted into a mansion. This terrace is carried round the north-east angle, and blocks up the ancient entrances to a ruined building, which is generally considered to have been the Abbot's House, and can now be only entered from the outside. After enjoying the delightful retirement of this secluded spot, the visitor must return through the Church to the western entrance.



## SECTION X.

### **WALK ROUND THE OUTSIDE OF THE ABBEY.**

The visitor should commence his circumambulation by turning down the gravel path by which he first entered, then to the left, round the south side

of the buildings, then up the west, and by the north of the church, again reach the point from which he started.

Pausing to contemplate again the simple hoary grandeur of the dismantled West Front, stript though it be, the architectural observer can yet discern the exceeding care and beauty with which the builders constructed it, and worked out every portion of its modest, unobtrusive detail, even to the weatherings of the buttresses. But to the ordinary observer the private covered passage to the South Aisle door will be most attractive, as it led from apartments built against the West Cloister Wall, and some of which are believed to have been the prisons or the apartments of those monks who had to perform penances for dereliction of duty. These buildings are nearly all destroyed, and the entrances to them stopped up; but they were evidently open timber roofed like the Cloisters, and most of the corbels and brackets still remain. The outer wall of one room or cell only remains entire. The entrance to it has been already pointed out in speaking of the west side of the Cloisters, (p. 66.) The windows are small and narrow with very pretty trefoil heads. The ruins of a modern oven rest against its angle, which has led some to suppose the bakery was on this side.

This range of apartments continued to the south, and the foundations and window sills of several are yet traceable. From the south-west corner the appearance of the numerous isolated portions of rugged wall standing in advance of the main wall, and mixed with wide spreading ash and oak, is in the highest degree picturesque. These are the remains of the principal rooms ranging along the south side of the Cloister Court, in the centre of which front was the principal gateway to the Abbey, used as such throughout all the changes which have befallen this venerable pile, until the present year. Before the dissolution there was a staircase at each

end of this range,—the Almonry was probably on the west side of the entrance hall, and the Hospitaller's rooms on the other, so that it seems quite likely from the extent of the accommodation in the Abbey, that the whole of this part was appropriated to the entertainment of strangers and other persons not exactly identified with the society. But when the place became a mansion of secular nobles, being held successively by the Marquis of Winchester and others, this range was entirely rebuilt—the gateway was constructed anew with a handsome Tudor arch, and its tower flanked at each angle by an octagonal turret containing a staircase. All the apartments were laid out on a new plan, comformable to the luxury and splendour that displaced the rigidity and frugality of monastic life, fitted up with fire places having double flues, and with wide mullioned windows instead of narrow lights. The whole of the rooms over the vaultings of the Refectory, Chapter House, and Passage underwent a similar reconstruction, (as pointed out in p. 69,) thus forming a magnificent suite of apartments occupying the south and west sides of the square. Now, however, they are almost destroyed, and patches of brick work strangely mixing with the grey stone walls, only enable the enquirer to satisfy himself of their extent and general design.

The walls of the Buttery and Kitchen stand considerably in advance of the other buildings. In passing them, the foundation of the Staircase turret from the Kitchen will be perceived; and caution should be observed in plunging into the thickets, as the drain or subterranean passage is broken open in many places.

## THE ABBOT'S HOUSE

Is reached after walking round the wall of the inner garden. The persons who have hitherto shewn the Abbey have called this building the

Dungeon and Infirmary, and the position would, at least, give a slight foundation for the belief. Whilst all the other portions of the Abbey are built to the four cardinal points, this seems to have been laid out without any relation to them. This circumstance and the character of the masonry and mouldings, in the opinion of some architects, imply a date considerably anterior to the rest of the edifice. The probability seems clearly that it was erected when the community was small, and soon after they first obtained possession of the site,—that it was used for the religious services and meetings of the monks till the Church, or at least the Choir, was erected—and that when the other buildings were completed, this became the Abbot's residence; as there is so much of finish and elegance in the details, and of convenience evidently consulted in the arrangements, as to refute the popular notions respecting it. Many of the mouldings are late and exquisitely cut, which if the above views be correct, seems to imply that the building was altered when converted into the Abbot's residence.

The ground floor consists of a large groined apartment, which was probably, at one time at least, a refectory, a smaller room opening out of it on the south-east, and with a buttery hatch for conveying dishes into it, similar to those already noticed from the great Kitchen. If to any apartment the title of Abbot's Parlor could be applied, we should fancy it belonged to this.

There were other buildings closely adjoining. The floor above has only some portions of its walls left, but the window jambs are very prettily moulded, and both here, and in the lower apartments, are almeries or cupboards.

A little further on, the East end of the Abbey opens and appears, if possible, more beautiful than from the interior. The form of the arch enclosing the double windows of the Chancel and the beautiful corbel table over them will next arrest the attention, and presently the open space where the North Transept once stood discloses a magnificent view of the whole interior of the Church. This view will derive additional interest from the reflection that there is little doubt that in the aisle of this Transept was THE CHAPEL OF ST. EDWARD, corresponding to the Lady Chapel in the opposite side. Beyond this, buried in the trees that here enshroud the Abbey, is a fragment of wall which was part of some modern addition; and on gaining the north-west corner of the Church, the foundations of brick walls will be seen continuing the line of the west front to the north. Here there were evidently the stables, servants' apartments, and outbuildings, at the time the Earl of Huntingdon erected the Kitchen and other offices within the Nave of the Church itself.

—o—

## SECTION XI.

### **VISIT TO THE FISH PONDS AND MOAT.**

After leaving the Abbey ruins, the enquiring visitor will derive great pleasure from traversing the upper part of the precinct, so as to see the present state of the above interesting features, if permission to do so can be obtained.

Leaving the wicket near the south-east corner of the garden wall, after crossing a field, the Lower Fish Pond will be noticed in a sadly neglected condition, overgrown

with osiers, alders, rushes and aquatic plants. It was nearly square, of considerable size, and overhung on the north by an oak wood. The head of it is hidden by tall shrubs and underwood, enveloping the high embankment constructed across the deepest part of the vale to form the upper Fish Pond, which is nearly triangular and in comparatively good order. Ascending to this point, and threading some of the narrow paths which lead over the ridge of the embankment and wind round this ancient reservoir, now piercing between trees or thick coppice, and now plunging through bush and brake—beautiful indeed in the deep solitude of the spot, with all its hallowed associations, is the sight of that peaceful pool, pure and transparent, rippling and dancing in the light,—here shewing a bright, clear, pebbly ground, there a dark blackened bed, or anon overgrown with luxuriant flowering water plants.

Though the precinct was entirely closed by a moat and bank, the south-east and south sides only are left. The moat was about 12 feet deep, and the bank raised on the inside of it about 9 feet, so that the outer face of the bank was 20 feet, and probably much more in height. The moat seems to have aided in collecting the springs on the hill for the supply of the ponds. Both it and the bank are much decayed, the one filled, the other lowered, and both overgrown with copse or modern plantations. Keeping on the inside of the bank, if the state of the atmosphere be favorable, the views are indeed enchantingly rich in effect, as well as stirring in association—the grounds falling in graceful undulations, or formed in terraces, now half obliterated, all clothed in rich sward, to the foot of the mouldering Abbey—whilst the varied objects in the distance increase in beauty from this elevation. The spectator must indeed be but slightly susceptible who does not feel unusual emotion in contemplating this scene, and who would not desire to conjure to his imagination the ancient condition of the spot when all these lands were cultivated by the inmates of that

building, which then, in strength and beauty, reared its roofs, and towers, and pinnacles on high. Broken by fine trees and variations in the form of the land, the views continue to change till the road is reached near the Fort.

— o —  
SECTION XII.

## **THE FORT, Relics of Netley Abbey, &c.**

The Fort being at present the residence of a private gentleman, is not of course open to the public, but is so happily situated as to be clear to the view, and form a delightful feature from all points. It was originally only a sort of platform for a small battery, with a vaulted magazine, &c. and formed one of the series of small forts that Henry VIII. constructed to guard the south-coast of England. The materials were obtained from the Abbey. The tower which is now so pleasing an object did not form part of the original structure, but was built a few years back, from a suggestion thrown out by Walpole on his visit to Netley. This Fort or Castle gave the name of Netley Castle to the Abbey, whilst it was used as a mansion. How changed a spirit does even that trifling circumstance indicate!

PORTIONS OF PAINTED GLASS, FIGURED TILES AND CARVED BLOCKS are in the possession of private individuals. In the Fort are preserved some interesting remains, an incised sepulchral slab, &c. At the Hotel are kept some tiles, some with devices, other with letters on them; and Mr. Bullar, a gentleman of Southampton, has some curious specimens of the painted glass. Minute details and engravings of all these, we must defer to a larger

work, and likewise of the seals, to which we have only briefly alluded, and one of which is in the British Museum.

The sepulchral slab at the Fort was found when that building underwent repairs, in the part that had served as a powder magazine. It represents a monk, shorn, and in the customary dress, and is simply as we have intimated an incised outline, the figure being neither sunk, nor in relief. A far more interesting memorial however, is a monumental plate, formed of a kind of brass, and which had long served as the back of a fire-place, until it fell into the hands of a gentleman, who has since carefully preserved it. In this the figures and devices are formed by the smooth surface of the plate, the intermediate portions being sunk and roughed. It consists of a Knight and his Lady in kneeling posture—each having a scroll proceeding from the mouth inscribed with an appropriate quotation in Latin from one of the Psalms.

The portions of the windows exhibit the character of the subjects and execution usual in the age when Netley was built. One represents the Virgin Mary crowned by two Angels—in the presence of the Almighty, who is indicated by the figure of a venerable old man. Another represents the Crucifixion;—another the Virgin Mary with the body of Christ;—a fourth the meeting of the Virgin and Elizabeth, and two others contain monastic legends.

---

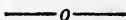


## SECTION XIII.

The following quotations may perhaps prove acceptable to the majority of our readers—though they have already appeared in the older Guides to Netley.

The passage in Horace Walpole's letter to Mr. Bentley, referred to in p. 77, runs thus—

“How,” says he, “shall I describe Netley to you? I can only by telling you it is the spot in the world, which I and Mr. Chute wish. The ruins are vast, and retain fragments of beautiful fretted roofs, pendent in the air, with all variety of Gothic patterns of windows topped round and round with ivy. Many trees have sprouted up among the walls, and only want to be increased by cypresses. A hill rises above the Abbey, enriched with wood. The Fort, in which we would build a tower for habitation, remains, with two small platforms. This little castle is buried from the Abbey in a wood, in the very centre, on the edge of a hill. On each side breaks in the view of the Southampton sea, deep blue, glistening with silver and vessels; on one side terminated by Southampton, on the other by Calshot Castle; and the Isle of Wight rises above the opposite hills. In short, they are not the ruins of Netley, but of Paradise. Oh, the purpled abbots; what a spot they had chosen to slumber in! The scene is so beautifully tranquil, yet so lively, that they seem only to have retired into the world.”



The following lines were written by Bowles, on his first view of the Abbey.

“Fallen pile! I ask not what has been thy fate,—  
But when the weak winds, wafted from the main,  
Through each lone arch, like spirits that complain,

Come hollow to my ear, I meditate  
 On this world's passing pageant, and the lot  
 Of those who once might proudly in their prime  
 Have stood, with giant port; till bow'd by time  
 Or injury, their ancient boast forgot,  
 They might have sunk, like thee: tho' thus forlorn,  
 They lift their head, with venerable hairs  
 Besprent, majestic yet, and as in scorn  
 Of mortal vanities and short-lived cares:  
 Even so dost thou, lifting thy forehead gray,  
 Smile at the tempest, and Time's sweeping sway."

— — o — —

The following additional quotations from Keate's  
 Elegy seem worthy of a place here.

No other sounds, amid these arches heard,  
 The death-like silence of their gloom molest,  
 Save the shrill plaints of some unsocial bird,  
 That seeks the house of solitude to rest:  
 Save when their tinkling leaders, to the shade  
 Of these cool grots, invite the fleecy folds;  
 Where oft the sated ox, supinely laid,  
 With lowing herds a distant converse holds:  
 Or where the Gothic pillar's slender form,  
 Unequal to the incumbent quarry's weight,  
 Deserts its post, and, reeling to the storm,  
 With sullen crash resigns its charge to Fate.  
 While the self-planted oak, within confined,  
 (Auxiliar to the tempest's wild uproar,)  
 Its giant branches fluctuates to the wind,  
 And rends the wall whose aid it courts no more.  
 Scenes such as these, with salutary change,  
 O'er flattering life their melancholy cast;  
 Teach the free thoughts on wings of air to range,  
 O'erlook the present, and recall the past!

---

# APPENDIX .

## REMARKS EXPLANATORY

OF THE

## ARCHITECTURE AND ARRANGEMENTS

OF MONASTIC STRUCTURES.

When rambling through these hallowed and lovely ruins, no circumstances are so painfully distracting to the mind as the remarks and manifest feelings of an unfortunately large proportion of the visitors, who come to wile away the time without apparently knowing, thinking, or caring one word about the original purposes of the edifice, or its architecture and history. It is the more painful too from the reflection that these individuals themselves do not derive one tenth part of the enjoyment from their visit, which they would if possessed of a little knowledge on these subjects, and that they have no conception of that higher pleasure and satisfaction experienced by persons who have liberal and devotional feeling enough to enter into the primary objects of monastic institutions, and who possess a tolerable acquaintance with their architecture.

Being convinced that a few facts respecting these matters, expressed in a plain, popular style, might enable those who had never previously read upon them, to greatly increase the gratification and improvement they derive from a walk through the deserted apartments of this mouldering pile,—we respectfully yet earnestly invite such of our friends to the attentive perusal of the following sections, if possible, before entering the precincts of the Abbey.

## SECTION I.

**Outline of the Principles of Architecture.**

To make this part of the work plain to the unscientific reader, minute technical correctness must be somewhat sacrificed, in order to draw out the leading principles with such force and distinctness as to be plain to his understanding, and take permanent hold on his memory. For this purpose we shall avoid everything requiring nice discrimination, and dwell only on those broad features of Architecture which can be easily comprehended, and use such language as shall be intelligible to the unlearned.

The first great division of European Architecture is Classic or Ancient, including Grecian and Roman, and terminating with the decay of the Roman empire; next Gothic or Mediæval, the styles which arose and were perfected between 900 and 1600; to which may be added Modern Architecture, which consists rather in the adaptation of the previous styles.

**CLASSIC ARCHITECTURE.**

In Classic Architecture the Column and the Colonnade are the chief sources of effect, hence the subordinate styles, which in Ancient Architecture are called *Orders*, are *wholly determined by the size of the column, and the ornaments in its head or capital and its base*. When the column is thick and short, with only one or two plain horizontal mouldings in the cap and base, it is TUSCAN; when less thick and with one or two additional mouldings, it becomes DORIC; when somewhat slender and with a bold scroll on each side of the capital, it is IONIC; when very slender and elegant in its proportions, and its capital is invested with beautiful curved and lobed leaves, it is CORINTHIAN: and where the bold scroll of the Ionic and the rich foliage of the Corinthian are united it is the COMPOSITE order.

The second great feature of Ancient Architecture was the series of horizontal mouldings and faces which surmounted the columns in an unbroken line, and was called the *Entablature*, it was variously modified, and more or less enriched according to the order with

which it was united. With the Tuscan it was not at all ornamented; with the Doric, the flat face in the middle of it, or the *frieze*, was broken by square grooved projections called *triglyphs*; the Ionic had it a little enriched with a row of square blocks in its upper part or *cornice*; with the Corinthian the entablature was much enriched and had a series of blocks carved with a leaf, to correspond with the capital; and in the Composite the enrichments of the Corinthian and Ionic were blended. Thus perpendicular columns reaching nearly the whole height of the edifice, and carrying an unbroken entablature above them, and completely round it, constituted the greatest proportion of Grecian Architecture in the pride of its peculiar perfection.

In order to vary the upper outline of the building, a very low triangular face was added above the entablature, (and in general to correspond with the end of the roof,) which was called the *Pediment*, but it could never rise above a certain low height in proportion to its width, and, in these respects, was totally opposite to the triangular faces or roof end walls of Gothic Architecture, called *Gables*, which might be carried to any height, and in domestic buildings be grotesquely broken in their own form.

But the greatest source of variety in outline was the *Dome or Cupola*—magnificent, beautiful, and perfectly harmonious with the other characteristics of Classic Architecture. And whilst the *Campanile*, a humble feature of the same character, will also harmonise—nothing can be more absurd than constructing steeples of the Classic orders; for the tower in stages, the steeple, and spire, are purely Gothic elements, and cannot, without gross inconsistency, be imitated, or rather attempted, in adapting ancient architecture to modern purposes.

Amongst the Romans, though these orders were preserved, there was more tendency to build large civil structures in stories, so that the arch, which was semicircular, became a more prominent feature, though still subordinate, and resulting rather from the necessities of construction, and from consulting convenience in the building, than any choice on the part of the Architect.

The still further debasement of Classic Architecture has resulted in the formation of the Italian and other styles, and a yet greater degree of corruption and a confused intermixture of Classic and Gothic elements in some of the continental modes of building, render it difficult to say to which great class many edifices belong.

## Gothic or Mediæval Architecture.

*With the terms explained.*

When in the middle ages the nationalities of Europe became fixed—when the Christian religion was at length almost universally established amongst them—and when the Hierarchy of the Christian church was developed to an unparalleled immensity—and learning and the arts revived and progressed under its fostering care; and by it were shielded from the violence of those rude times—then a new mode of building arose, possessing great peculiar beauty, and which is now, by common consent, termed Gothic.

In England the progress of this new kind of Architecture, was more distinctly marked, and the subordinate styles were more pure and decided in their character than on the continent.

In Gothic Architecture the main elements of effect are *the arch* and *the arcade*; hence the *distinctions between the styles* are drawn from the differences in the form and ornament of the arches, windows, and doors. Columns, properly so called, are never used as main supports, but the arches are always supported by the walls, or narrow portions of the walls between them, called *Piers*. Slender columns, called *Shafts*, are indeed used to ornament the piers, window and door jambs, and to serve as an *apparent* support to mouldings springing above them—but never carry any real weight, nor constitute an indispensable feature of the style.

As to the form of the outside of Gothic buildings, the parapet may be plain, panelled, pierced—it may be battlemented and enriched by pinnacles, &c.; towers of any height or form may be built at the ends, sides, or centre of the building, or each may terminate simply as a tower, or carry an enriched steeple or a plain spire, or a lantern, that is a small ornamental tower with windows as large as the sides will admit. And the gables, which

are the triangular walls against the ends of the roofs, can be of any height or form.

To make the distinctions between the styles the more intelligible, we shall prefix an explanation of the principal terms used in the preceding and following pages.

## EXPLANATIONS OF TERMS USED IN THIS WORK, &c.

**ARCHES.** **ROUNDED ARCHES** where there are no points; they are either *semicircular* or *segmental*, a curve less than a semi-circle,) or *semi-elliptical*, or *horse-shoe*, (more than a semi-circle,) [examples of the three first at Southampton and Netley.] **POINTED ARCHES** where composed of two or more curves meeting in a point at the top. They are *Lancet* when tall, narrow, and sharp; *equilateral*, when the side of the arch from its spring to the top point is as long as the opening of it is wide; and *drop* when the opening is wider than the length of one side of the arch. The *Tudor*, or *four centred* arch, which springs with a sudden curve, then flattens at the top, and but just leaving the point perceptible. [Examples at Netley.]

**PIERS**, the narrow pieces of wall between and supporting the arches in the inside of buildings, (ex. South Transept, Netley.) They may be either round, square, octagonal, or moulded. Their great source of enrichment is the surrounding them with *shafts*, having in large buildings the appearance of a cluster of columns. (examples at Netley.)

**IMPOST** is the moulding at the top of the pier, just below the spring of the arch. (Netley, Bar Gate, St. Michael's Church.)

**SHAFTS**, very slender pillars used as ornaments in windows, doors, &c., at the angles as *angle shafts*, to form a commencement for the groining of the roof as *vaulting shafts*, &c. (Example Netley.)

**MULLIONS**, the upright divisions of windows, the spaces between them being called *lights*. (Netley East window, Chapter House, &c.)

TRANSOMS, the horizontal divisions or cross bars of windows. (Netley Refectory, &c.)

TRACERY, the ornamental divisions in the upper parts of windows, panelling, &c. It is the chief mark of the different styles. It is *Geometrical* when composed of geometrical figures, as circles, triangles, &c. joined together, rather than produced from each other. It is *Flowing* when the forms blend into each other in easy flowing lines. *Flamboyant* or *Flaming*, when the lines trend with such a peculiarity of character and direction, as to assume the forms of flames. *Wheel* or *Radiating*, when filling a circle in regular radiations from the centre. And lastly, *Perpendicular*, when the majority of the lines are of that character, with arches connecting them. (Only the first kind and its simplest form seen at Netley.)

RIBS are the projecting mouldings crossing the inside of roofs, the main lines following the intersections of the vaulting or groining. Fan tracery is where these ribs are multiplied, branched, and enriched, so as to cover the roof with fan-like panelling.

FEATHERING or FOLIATION is the ornamenting of openings, arches, circles, squares, triangles, panels, &c. with little semicircles called *Cusps*, the projections formed by their meeting being *Points*. When three of these cusps are used it is called a *Trefoil*, when four *Quatrefoil*, when five *Cinquefoil*, when more, *six-foil*, *eight-foil*, &c. (Netley.) When the insides of these cusps are ornamented by another set of smaller cusps and points they are said to be *double-feathered*.

TABLETS are projecting mouldings. The horizontal moulding on the top is the *Cornice*, that at the foot where the wall thickens, *Basement*. A horizontal moulding between these is a *STRING*. The moulding over the arch of a window or door is a *Dripstone*, or *Label*, or *Hoodmould*.

SPANDRELS, when an arch is enclosed by a square, are the two corner spaces over the sides of the arch.

BUTTRESS, a projection of the wall for strength—the little slopes which narrow a buttress in stages are *sets-off*. A *flying*



buttress is where the lower part is open, and formed by a half arch.

PINNACLES are small spires for ornament, they generally terminate with a finial, and are often enriched by Crockets.

CROCKETS are little bunches of foliage ornamenting the slopes of gables, pinnacles, &c. A FINIAL is a larger bunch carried on the top of the pinnacle, or foot of a pendant, &c.

BOSSSES are large ornamental knobs on the points of intersection in ribbed ceilings. They are of various designs, generally shields, foliage, &c. (Examples, aisles of South Transept and Chancel, Netley,)

CORBEL, a block either plain or moulded, or carved into a head or bunch of foliage, to serve as a springing point for a groining moulding, or shaft; as dripstone corbels, vaulting shaft corbels, &c. *Corbel Table*, a series of Corbels, carrying a projecting face. The *Block*, *Bracket*, &c. are varieties of the same thing. (A great variety of Corbels and Brackets at Netley.)

SPLAY or *Chamfer* is when an angle is cut off obliquely.

## The Styles of Gothic Architecture.

The principal divisions of these are

- 1.—*The Rounded Gothic or Norman.*
- 2.—*The Early Pointed.*
- 3.—*The Middle or Decorated Pointed.*
- 4.—*The Late or Perpendicular Pointed.*
- 5.—*The Debased or Elizabethan.*

Each of these, it will be found, was developed so by degrees and successive improvements, that it presents to us another set of subordinate styles, which are clearly different, but yet without confusion. The latter part of each style seems to have assumed a particular character from the introduction of the element which ultimately changed it to an altogether new style,—this period of change is called Transition: thus we have Norman Transition, Early pointed Transition, &c.

### I. ROUNDED GOTHIC.

Called variously Saxon, Norman, Anglo-Norman, &c. continued in one or other of its modifications until the death of Henry II,

1189, and in its Transition state until the early part of the 13th century, under John, whose reign began 1199. Till recently, authors have been very confused in writing on the style of this period, especially in the use of the word Saxon; the term here retained, however, avoids the mistakes arising from such a source, as throughout this period the arch was rounded and not pointed.

To make the characteristics of the successive improvements clear, we shall adopt the following somewhat arbitrary division.

1.—*Early Rounded Gothic, or Early Saxon*, comprising the little positive architectural work that was executed in the 8th and 9th centuries. It is an extremely debateable ground, and it will be sufficient to observe that what few mouldings and carvings were introduced were very simple in design and rough in execution: that a curious kind of rude balustre was frequently used instead of a column; that small door and window openings were frequently not even arched, but formed by two straight slabs meeting, leaning gable fashion against each other; and that the corner stones were singularly arranged, very long upright, and horizontal stones alternating with each other.

2.—*Middle Rounded Gothic or Late Saxon*. With this too, there is much doubt as to the exact limits and marks of the style. It may be fairly considered, however, to have ranged from the beginning of the 10th century to the Conquest. The principal feature was a vast improvement in the execution of the workmanship, with much regularity and beauty in the arches, &c. Some antiquaries consider Canute's Palace, the old palaces behind the Arcade, and other remains at Southampton, to belong to this period; if so, they are highly valuable examples in the variety of beautiful arches, semicircular, segmental, and elliptical, and in the excellence of the mouldings and masonry.

3.—*Late Rounded Gothic or Norman*. Of the duration and marks of this period there exists no doubt. The style lasted from the Conquest, 1066, to nearly the end of Henry II. in 1189. Here the Gothic character was fully made out, and for boldness and grandeur of effect, the Norman style is almost equal to any

other in existence. Shafts were used to enrich the angles of the buildings and buttresses, and the arches were enriched with deep mouldings and bold carvings. A favorite ornament was the Chevron or Zigzag moulding, but it is a singular circumstance that whilst at Winchester and Romsey are some of the finest examples of enriched Norman, not one instance of the zigzag, or some other of their common ornaments is found in Southampton or its immediate neighbourhood.

4.—*Rounded Gothic Transition or Norman Transition.* This was of brief duration, commencing before 1189, [and lasting till the early part of John's reign, probably a little over 1200. With an ornamentation increasingly rich, the round arches were mixed with the great element of the succeeding style, Pointed Arches. The use of these seems to have been introduced, if not suggested, by the effect of having double sets of semicircular headed panels, each arch springing from the centre of the previous one, thus producing acute lancet arches by their intersection.

## II. EARLY POINTED GOTHIC.

Or Early English. &c., was used throughout the 13th century, and a little later. To the reader of the present work it is of the greatest interest as **NETLEY ABBEY** was built in it, and contains beautiful illustrations of its peculiarities.

1. *Early pointed.* Its leading features are, *ALL the principal arches are pointed*, the semicircular arch being only used in constructing the walls for strength, and *occasionally* in small doorways. (Example at Netley.) Small doorways too were occasionally made with flat tops and a round projection at each corner. (examples, God's House Hospital, Winkle Street, and triforium entrances in West Window, Netley. The mouldings are numerous and well cut, frequently enriched with a small toothed ornament. The most unmistakeable feature is the use of very long narrow pointed windows, without divisions of any kind, sometimes single, but generally ranged in threes, the centre one highest, (as South Transept and Nave of Netley,) sometimes five or seven, diminishing to the outer ones, and occasionally two, three, or four of equal

height together. As the style developed the thickness of the intermediate wall was lessened, (Netley,) but they were still distinct windows.

2. *Early Pointed Transition.* The change which took place in the latter portion of the style, lasted from about 1272 or even much earlier, to 1307. This is the particular style to which Netley belongs. Its leading distinction was the introduction of the mullion, and something like tracery in the head of the window. One mullion was used in the centre of the window, supporting two small arches, and between these and the head of the arch was inserted a circle, generally with a trefoil, quatrefoil, or six-foil circle in it. (example, window of Chapter House, Netley.) In very large and handsome windows, towards the final change of this style to the next, one more mullion was placed between the centre and each side, making four lights, and giving room in the head for one large circle quatrefoil or eight-foiled, and two smaller ones quatrefoiled or trefoiled, (such was the East Window at Netley). In the Early Pointed the cusps were large, and arch heads were only trefoiled. There is generally too a decided difference between the mullions of this style and the next, in this they still have from their stoutness and mouldings, the appearance of being separate windows joined in one, which at first they were: but in the next, the mullions and tracery are light, thin, and equal in proportion, striking the sight at first as being only the light ornamental filling in of the space it occupies.

In this style too the use of high and detached shafts of Purbeck marble was frequent, and Netley is a fine example, though terribly stripped.

### III. THE MIDDLE POINTED,

Or Decorated English was developed in the 14th century from 1307 to 1377, during the reigns of Edward II. and III., and in its transition state through that of Richard II., till near the end of his reign in 1390. It has been already pointed out that mullions and tracery in their simplest form were introduced during the transition from the Early Pointed to this style.

The windows were now much oftener divided by very slender mullions, nearly equal in size, and their heads were filled with light tracery, which, even in its earliest form, blended in some degree, into the light heads and mullions. The difference in the character of the tracery in the subordinate styles is the distinguishing feature, and the only one necessary to be here noticed.

1. *Geometrical*, when the species of tracery indicated in the transition from the last style was perfected, and heads of large windows were filled with a series of geometrical figures.

2. *Flowing Tracery*, when it was formed in a general design of leaves, &c., with beautiful flowing lines springing directly out of, and continuing from, the mullions and arch points.

3. *Flamboyant, or Flaming*, when the flowing lines had sunk into a kind of mannerism in which they acquired the general forms of flames—chiefly a French style.

7. *Decorated Transition*, when perpendicular lines, the characteristic of the next style, began to be introduced largely in composition of tracery.

There is no ancient work of the Middle Pointed style remaining in Southampton or its immediate vicinity—Holyrood Church has been restored in it, and the New Methodist Chapel built in imitation of it.

#### IV. LATE POINTED GOTHIC.

*Or Perpendicular English, or Tudor Gothic*, was the style of the 15th century, from the commencement of Henry IV's reign in 1399, and continuing till the end of Henry VIII. Its chief characteristics are—

The tracery in windows, panelling, &c. was carried in perpendicular lines from the mullions and light heads right up to the head of the enclosing arch. St. Michael's Church has some good specimens.

In this style the Transom, or cross-division, was introduced, (there is, however, a very dubious example of transom at the Refectory of Netley apparently of earlier date.)

Another mark is the Tudor, or four-centred arch. (see exp. terms—examples at Netley, Henry VIII's house in St. Michael's Square, &c.) Another is that the door arch heads are almost always enclosed in a square—the spandrels being generally filled up with quatrefoils, &c., or a device, or foliage.

## V. DEBASED POINTED OR ELIZABETHAN

Is the natural offspring of Gothic architecture being applied to civic and domestic structures. The period in which it was chiefly developed was from 1546 to 1640, but as its name imports, it is especially the style of the 16th century.

It was in this period that Netley was converted into a private residence, and there were several portions rebuilt which exhibit the marks of this style, which are modifications of the last.

For domestic and civic structures it is incomparably picturesque, its numerous gables, its windows divided by several mullions, its beautiful oriels, (enriched bay windows,) with other features, combine to produce effects of the boldest kind.

---

We have not said anything respecting the variations of these styles which necessarily took place in their adaptation to military purposes, for the obvious reason, that this did not come within our province. A recent guide however, in speaking of the ornamental carvings, especially in corbels, which are combined with the unsurpassably beautiful architecture of the middle ages—draws from their coarseness and inconsistency with our present ideas of religion, an argument against the monastic system, and the religion with which it was chiefly connected. We have not space here to shew the unfairness of such an argument, but must simply state that the objectionable character of these carvings is clearly accounted for, by the important fact that correct drawing, painting, and sculpture, did not at all revive until the decay and corruption of architectural science had become complete, and every British Monastery had been long dissolved.

---

## SECTION II.

**ARRANGEMENTS OF ABBEYS.**

*With the names of the parts and Officers explained, &c.*

In relation to philanthropic and religious institutions, we should forget our own partyisms and dislikes, and candidly enquire into the real purposes of the foundations, and honest intentions of their founders. In answer to such a question, candour demands our saying that the great objects of Abbeys were to afford retirement from the vices, temptations, and distracting struggles of the world, and to enable those who desired it to lead lives of fervent and unremitting devotion, rigid purity, self-denial, brotherly love, charity, and studious self-improvement,—to realise the desire of the Psalmist—

“My soul longeth, yea, even fainteth for the courts of the Lord; my heart and my flesh cry out for the living God. Blessed are they that dwell in thy house, they will be still praising thee. For a day in thy courts is better than a thousand; I had rather be a doorkeeper in the house of my God than to dwell in the tents of wickedness.”

To attain these objects they were erected, where possible, in retired spots, far from the bustle of business. The buildings were designed, and the regulations intended, to secure a constant succession of acts of worship, seasons of meditative study, and occasions of beneficence and self correction; and though these ends were not gained to the extent contemplated, much, in many instances was done towards them.

**EXPLANATIONS OF THE DIFFERENT NAMES.**

*Of Parts and Officers in a Monastery.*

**THE CHURCH** was obviously the first and greatest object: it was almost always in the form of a cross, the length being east and west, and the cross part north and south.

*The Nave*, or body of the Church was the largest part; stretching west of the cross.

*Aisles* were the passages at the sides, separated from the central part by piers and arches.

*Transept* was the north and south cross, generally called North Transept and South Transept. The aisles of the Transept were often parted off, and used as chantries and chapels.

*Chancel* was the part east of the cross, where the altar was placed. But in large and collegiate churches, where there were side aisles, the central part between the piers was called the *Choir*, and here service was performed. The Abbot, with his portion of monks, was seated on the right, and the Prior with the other monks on the left, and they alternately chanted their respective portions of the service. This east end of the church had frequently a slight inclination to the south, in reference to the tradition of Christ leaning toward that side of the cross; and in like manner every portion of the services had a typical reference to some portion of Christ's passion, &c.

*Clerestory*, or Clear Story, the wall which rose above the roof of the aisles, and contained the windows lighting the body of the Church.

*Triforium*, or *Cloister Gallery*, the narrow arched passage way formed in the thickness of the wall, and carried round the church, between the Clerestory windows, and the arches opening to the aisles. It is a great feature in Early English Architecture, and Netley affords a fine example of it. (p. 58.) It was generally discontinued in churches built in the Perpendicular Gothic.

*The Baptismal Font*, for performing the rite of baptism. In the earlier churches they were larger than afterwards, believed by some to indicate that baptism was by immersion, and not, as afterwards, by aspersion or sprinkling. It was generally placed in the Nave, and near the main entrance.

*Piscina*, a niche in the wall, with one or more hollows, each having a hole in the bottom of it, conducted as a drain into the earth below. Its use was to carry off all the water which had been used in rinsing the vessels or cloths used in the sacrament; so that not even this water should come in contact with anything defiling. (Netley.)

*Stoup*, was a smaller and plainer niche for holding a bason of holy water. (Netley.)

*Almery* or *Locker* was (to speak familiarly) a sort of cupboard for articles required in the services.

*Sedilia* were carved seats or stalls in the walls of the chancel for the officiating ministers.



**THE CHAPTER HOUSE** was very commonly the most elegant part of the structure, next to the choir. Here the Abbot and monks met in chapter to discuss the affairs of the convent, and the latter to receive instructions when the Superior addressed them.

**SACRISTY**, the room where the vestments and utensils employed in the services were mostly kept. Almost synonymous with *Vestiarium* or our *Vestry*.

**THE CLOISTERS**, or Cloister Court, a large square, surrounded by an arcade and covered walk, connecting the different parts of the edifice. The arches were anciently mostly glazed. The enclosed space often served as a burial ground.

**THE REFECTORY** or **DINING HALL** was generally a large apartment. With many monks, silence was observed during meals by those partaking, whilst one read aloud.

**PARLOR** was an apartment for conversation, hence called also *Locutorium*.

**THE LIBRARY** was a most important part of the establishment, and to the care of the monks are we indebted for the preservation of many valuable documents. Connected with it was an apartment in which the monks, whose particular business it was to transcribe manuscripts, &c. performed their labors, hence it was called *Scriptorium*.

**THE LAVATORY** or *Laundry*, where the clothes were washed, and the monks washed their hands, &c. The **DORMITORY**, a sleeping place; and the **PRISON** for refractory monks.

**THE ALMONRY** where the poor came to be relieved. The **SANCTUARY** for criminals and debtors to escape the pursuit of the law.

The **KITCHEN**, **LARDER**, &c. were on a scale commensurate with the wants of the inmates and the calls of hospitality; as were also the *Stables* and other out-buildings. The **GARDEN** was carefully cultivated, and accompanied with its fish-ponds. *Granges* were the farms belonging to the Abbey, some of them being frequently at a great distance.

## The Offices of the Monks in an Abbey.

**THE ABBOT** was the head of the Society, and was generally appointed partly by the king and partly by the election of the monks in chapter.

**THE PRIOR** was the second dignitary, and was in fact the Abbot's deputy. In smaller monasteries the Prior was the principal, and the institution was called a Priory. He had his Assistant or Sub-Prior, whose office was to look after the discipline and behaviour of the inmates.

The **SACRISTAN**, (hence Sexton,) took care of the plate, &c. used in the services, received the fees paid in the church, and provided for the Sacrament.

The **CELLARER** attended to the supply of provisions, &c.

The **ALMONER** attended to the relief of the poor, and distribution of gifts and legacies for charitable purposes.

The **MASTER BUILDER** kept the buildings in repair. The **CHAMBERLAIN** attended to the bedding, clothes, cleanliness, and tonsure of monks. The **PITANTIARY** to various extra allowances of provisions, &c. And the **BURSAR** collected the dues and paid the ordinary expenses of the monastery.

These were the principal officers, and amongst the minor ones were *Chartularies*, who transcribed manuscripts, &c.; the *Precentor*; the *Porter*; the *Hospitaller*, who entertained strangers; the *Infirmarius*, who attended to the sick, and numerous others to fill the different positions of labor and trust in the establishment.

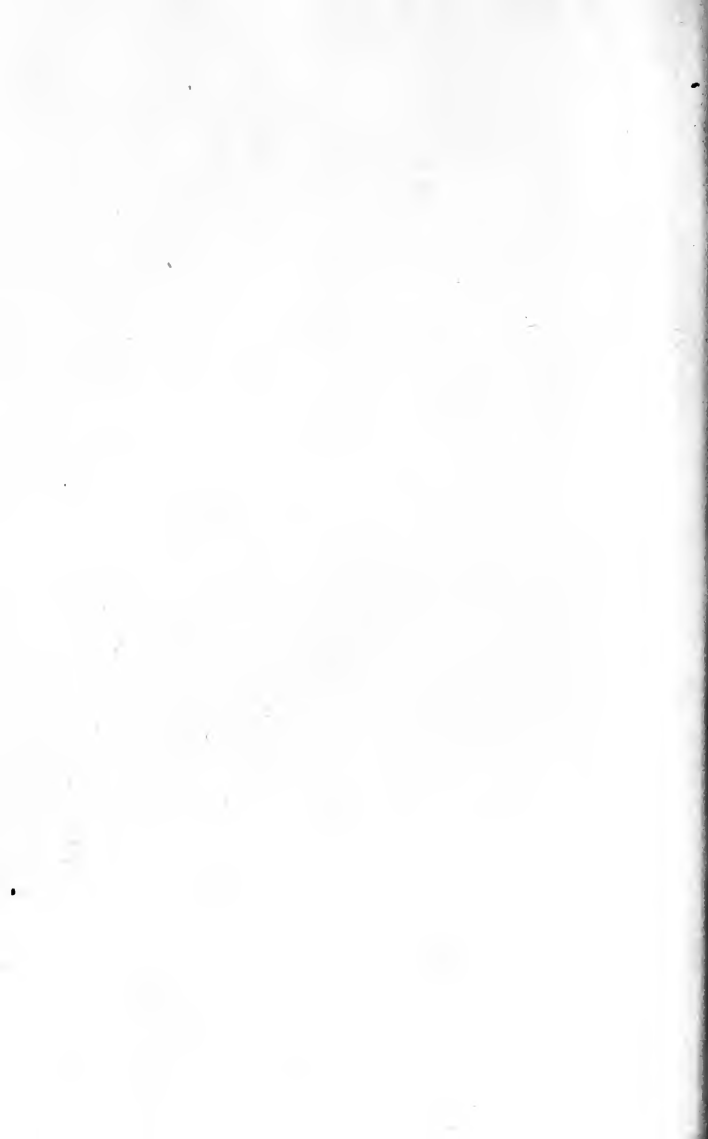
---

## CONCLUSION.

We have now endeavoured to render the present state and original purposes of Netley Abbey clear to the reader. We have striven to the best of our ability, to make every statement as it should be made in the spirit of true religion, without becoming instrumental to mere sectarian partyism; and to explain the architecture, and to display the beauties of this lovely ruin, without pedantic technicality, or the affectation of artistic rhapsodies.

There is much besides of deep interest which we have been compelled to omit, though we have pointed out to a greater extent than has ever before been done the various objects worthy of attention at Netley. And in taking leave of the reader we fervently hope that the way in which the subject has been treated, will not only lead to true gratification, amusement, and instruction, but may even prove suggestive of reflections that may be profitable in a still higher direction.





BX 2596 .N48 B7 1851

IMST

Brannon, Philip.

The stranger's guide and  
pleasure visitor's

ARJ-7317

FOR THE INSTITUTE  
OF MEDIAEVAL STUDIES  
59 QUEEN'S PARK  
TORONTO 2 CANADA

